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THE HARVARD ORIENTAL SERIES

# HARVARD ORIENTAL SERIES

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BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME VI

CAMBRIDGE, MASSACHUSETTS  
PUBLISHED BY HARVARD UNIVERSITY

1904

# THE BRHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

ARTHUR ANTHONY MACDONELL

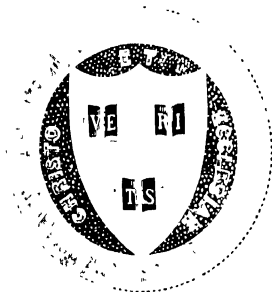
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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi-xviii.*

- AB.** = Aitareya Brāhmaṇa.  
**AGS.** = Āśvalāyana Gṛhya Sūtra.  
**Āṛṣ.** = Ārṣānukramaṇī.  
**AS'S.** = Āśvalāyana Śrauta Sūtra.  
**AV.** = Atharva-veda.  
**BD.** = Bṛhaddevatā.  
**JAOS.** = Journal of the American Oriental Society.  
**JRAS.** = Journal of the Royal Asiatic Society of Great Britain and Ireland.  
**KB.** = Kauṣītaki Brāhmaṇa.  
**KZ.** = Kuhn's Zeitschrift.  
**M.M.** = Max Müller.  
**n.** = Nītimañjarī.  
**Nir.** = Yāska's Nirukta.  
**R.** = Rājendralāla Mitra.  
**r.** = the reading in Rājendralāla Mitra's text.  
**RV.** = R̥g-veda.  
**ṣ.** = Ṣaḍguruśiṣya.  
**s.** = Śāyana.  
**S.** = Sarvānukramaṇī.  
**S'B.** = Śatapatha Brāhmaṇa.  
**TB.** = Taittiriya Brāhmaṇa.  
**TS.** = Taittiriya Saṃhitā.  
**v. r.** = various reading.  
**VS.** = Vājasaneyi Saṃhitā.  
**ZDMG.** = Zeitschrift der deutschen morgenländischen Gesellschaft.



# BRHADDEVATĀ

## TRANSLATION AND NOTES

### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

नमस्कृत्वा b f k m<sup>1</sup>, corrected to नमस्कृत्य h, नमस्कृत्य rd (Rgvidhāna i. 1. 1 has नमस्कृत्वा मन्त्रद्वयः).—अग्न्यो B hr<sup>3</sup> m<sup>1</sup>, अग्न्यु r.

<sup>a</sup> The words *samāmnāyānupūrvaśaḥ* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm<sup>1</sup> r b k, हि तत्सर्वं r<sup>1</sup> r<sup>4</sup>.—अविगच्छति hm<sup>1</sup> b f k n, अविगच्छति r<sup>2</sup>, अविगच्छति r.—With the words देवतान् हि मन्त्राणाम् cp. Sarvānukramaṇī, Introduction § 1: मन्त्राणां . . . देवतविद्; and मन्त्राणां ३.६.१६ below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad* = *mantrāṇām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*ṛṣiṇām mantradrṣṭiṣu*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस hm<sup>1</sup> b, तद्वितांस f, तद्वितांस k, तद्वितान् r<sup>2</sup> r<sup>4</sup>, तद्विद् r.—तदभिप्रायान् hm<sup>1</sup> r f k, त्वभिप्रायान् b.

<sup>a</sup> Cp. Nirukta vii. 3: *evam uccāvacaḥ abhiprāyaḥ ṛṣiṇām mantradrṣṭayo bhavanti.*



4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies <sup>a</sup>.

लौक्यानां Bhm<sup>1</sup>r<sup>3</sup>, लौकिकानां r.—वा hm<sup>1</sup>fk, च b, no particle r.

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya <sup>a</sup>.

इह hm<sup>1</sup>r, इव bfk.—सूर्यमेव च hm<sup>1</sup>r bfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. below, i. 69; Nirukta vii. 5; Sarvānukramaṇī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula) <sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं<sup>1</sup>b, देव hd, देवं fkr.—भक्त्या hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, कृत्या bfk r.—तद्देव bfk r, तद्देव hm<sup>1</sup>d.—

The end of the *varga* is here marked by १ in bm<sup>1</sup>, not in hdfk.

<sup>a</sup> Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons <sup>a</sup>.

<sup>a</sup> Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

तुवाशिषो तु hm<sup>1</sup>rb, इत्वाशिषा तु f, सुत्वाशिषसु r<sup>1</sup>r<sup>4</sup>.—दृश्यते hm<sup>1</sup>r, दृश्यते bfk r<sup>1</sup>r<sup>4</sup>.—ताः खुः r, ता खुः hfk, ता खुस् m<sup>1</sup>, ता खु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

recognizes) one who states an object, (thinking) 'he praises, (that is) he regards me as one having (those) objects (to bestow).'

अर्थयत्विष hm<sup>1</sup>r, अर्थयत्विष bfk.

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुवस्निर्वा ब्रुवस्निर्वा hm<sup>1</sup>bfkr<sup>2</sup>, सुवस्निस्त्र ब्रुवस्निस्त्र r.—अविभिस्तत्त्वदर्शिभिः hm<sup>1</sup>r, अविभिर्मन्त्रदर्शिभिः bfk<sup>2</sup> (मन्त्रदर्शिभिः f), मन्त्रेष्वर्थानुदर्शिभिः r<sup>1</sup>r<sup>3</sup>(r<sup>4</sup>?).

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिधीयते Bhm<sup>1</sup>r<sup>3</sup>, प्रदृश्यते r.—तमेव देवतां विद्यामन्त्रे hm<sup>1</sup>bfk, तमेवाहुः सुसंपन्नं मन्त्रं r.—The end of the *varga* is here marked by २ in bf, not in hm<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapurūṣayogās tvam iti caitena sarva-nāmnā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां hr<sup>3</sup>bfkr<sup>2</sup>, तु देवता bm<sup>1</sup>, तद्देवता r.—०मिधानां hm<sup>1</sup>rbfk, ०मिधानं r<sup>1</sup>r<sup>4</sup>.

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

दृश्यते देवता यस्मिन् hm<sup>1</sup>rbk, चित्रं तद्दृश्यते चास्मिन् r<sup>1</sup>r<sup>4</sup>.—एकस्मिन् hm<sup>1</sup>r<sup>4</sup>, एकस्म bfk<sup>2</sup>, एतस्यां r<sup>1</sup>.—h has on the margin चित्रं तद् दृश्यते चास्मिन्नेकस्यां बह्वु द्वयोरिति भाष्ये पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*ṛṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

हृदो ह<sup>1</sup>bfkr<sup>2</sup>, हृदोभ्यो r.—च प्रजायते Bhr<sup>3</sup>m<sup>1</sup>, तस्य जायते r.—अधिसूक्तं तु bfkrdh (corrected on margin in h to असूक्तानि), अधिसूक्तानि (तान्यच यावत्स्येकः) r<sup>1</sup>r<sup>4</sup>.—The reading of 15<sup>ab</sup> in the text is that of Bhr<sup>3</sup>m<sup>1</sup>; instead of this r reads देवतेका तु यावत्सु देवतायासदुच्यते. h has also on the margin सूयतेका तु यावत्सु देवतायासदुच्यते इति भाष्ये पाठः। With reference to 15<sup>ed</sup>, h has on the margin: यावत्स्यर्थः समायेत च०।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandah-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुस् hr<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, या सुस् bfm<sup>1</sup>, या सु k, या सु r.—तद्वन्दः hdfm<sup>1</sup>, तद्वन्दः r, तद्वन्दः k, तद्वि<sup>०</sup> b.—वैविध्यमेवं Bhr<sup>3</sup>m<sup>1</sup>, वैविध्यमेतत् r.—The end of the *varga* is here marked by ३ in h d m b f k.

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn<sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental<sup>b</sup>.

मन्त्रेषु hrb, मन्त्रेण fk.—०य वरमोजि h m<sup>1</sup>bf, ०य अरमोजि r, ०ध वरमोजि k.

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Cp. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

भजन्ते वे h m<sup>1</sup>r, भजन्ते येः bfk.—वे अचः h m<sup>1</sup>r, येः अचः b, येर्द्वचः r<sup>1</sup>r<sup>4</sup>fk r<sup>2</sup>r<sup>5</sup>.—न्यानि h m<sup>1</sup>r fk, न्यानि br<sup>4</sup>.—च कानिचित् Bhm<sup>1</sup>r<sup>3</sup>, प्रसङ्गतः r.—18<sup>d</sup>=41<sup>d</sup>.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described<sup>a</sup>. When a hymn is broken up (*bhinne*)<sup>b</sup>, one should here state the deity from (its) characteristic mark<sup>c</sup>.

०श्रेष्ठं hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ०श्रेष्ठं fkr<sup>2</sup>, ०श्रेष्ठं r.—देवतामिह लिङ्गतः m<sup>1</sup>rbfk, देवता सिंग-  
मेदतः hd. No various reading is given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, *Sagenstoffe*, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in *Sarvānukramaṇi* i. 139. <sup>c</sup> Cp. *Sarvānukramaṇi* l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful<sup>a</sup>.

यथावच्च hm<sup>1</sup>r, तथावच्च bfk.—कर्मसु hm<sup>1</sup>rb, कर्म प्र० fkr<sup>2</sup>.—The end of the *varga* is here marked by ४ in hm<sup>1</sup>bfk.

<sup>a</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

### 5. Origin of names.

22. <sup>a</sup>Because the praisers, at the beginning and end of hymns, proclaim the occasion<sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता नाम्ना bfk<sup>2</sup>, देवता नाम्ना r<sup>1</sup>r<sup>4</sup>, देवतास्मात्ता hm<sup>1</sup>r<sup>3</sup>.—उपेक्षितेह hbfkr, उपेक्षितेहि m<sup>1</sup>, उपेक्षितेह r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Text, with translation and notes, of the following passage (22–33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: ‘from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here?’<sup>a</sup>

सत्त्वानां r<sup>1</sup>, सत्त्वानां f, सत्त्वानां all the rest.—वा bfk<sup>2</sup>r<sup>3</sup>, च hm<sup>1</sup>r.—यद्वान्यद् r<sup>1</sup>r<sup>4</sup>, यद्वान्यद् hm<sup>1</sup>rbk.

<sup>a</sup> This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām vā* above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

**पुराणाः** all MSS. except  $r^1r^4$ , which have **पौराणाः**.—**मन्वते**  $hr^3$ , **मन्वते**  $Bm^1r^1r^4d$  : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^3$  are the most correct of the MSS., and because **मन्वते** is very easily altered to **मन्वते**, as is proved by the fact that  $d$ , which is a copy of  $h$ , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>.'

**यद्वक्ष्योपवसनात्**  $hm^1rb$ , **यद्वक्ष्योप्रवराणात्**  $f$ , **यद्वक्ष्योपवचनात्**  $r^1r^4r^5$ .—**तथा-मुधायणाच्च यत्**  $bfk$ , **तथामुधायणाच्च**  $r^1r^4$ , **तथामुधायणाज्जपात्**  $hr$ , **तथा यणाज्जपात्**  $m^1$  (the syllables **पारा** in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*. <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*amuṣya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathī-tara say, 'from four : from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

**०रथीतराः**  $hm^1rbf$ , **०रथंतराः**  $kr^2$ .—Between **इति** and **तथाऊर्**  $fk$  insert **नामानि कर्मतत्त्वाह शोभते**, evidently copied by mistake from  $27^{ab}$ .—**धार्यवेख्याद्**  $hm^1rb$ , **धार्यवेख्याद्**  $fkr^2r^5$  (**०ख्याद्**  $f$ ), **थ च वेख्याद्**  $r^1r^4$ .—The end of the *varga* is here marked by  $q$  in  $bfdm^1$ , not in  $k$ .

<sup>a</sup> *Artha-vairūpya* here corresponds to *rūpa* in 25.

#### 6. Śaunaka's view: all names derived from action.

27. Śaunaka, however, says that all these names (come) from action : prayer and form and utterance<sup>a</sup>, all arise from action.

**कर्मतत्त्वाह**  $hr^1r^3m^1bfk$ , **कर्मणां चाह**  $r$ .—**वाच्यं**  $hr^3br^2r^5$ , **वाक्यं**  $r$ , **काव्यं**  $fk$ .

<sup>a</sup> *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

lent<sup>a</sup>, as well as from addition and extraction, is simply action: and so hear (what) the reasons (are).

प्रजापतिः hr̥b, यद्वक्ष्योपवचनात् fkr<sup>2</sup>, यद्वक्ष्यानेवासाः r<sup>1</sup>r<sup>4</sup>.—तथामु-  
 ख्यायणाच्च यत् hr̥b, तथामुख्यायणाय यत् fk, यद्वा मुख्यायणाच्च r<sup>1</sup>r<sup>4</sup>.—तथा तदपि all  
 MSS. except b, which has तथावदपि.—कृणुष्वं च m<sup>1</sup>bfk, कृणुष्वं तु r, कृणु त्वं च hr<sup>3</sup>d.—  
 हेतवः Bhm<sup>1</sup>r<sup>3</sup>, हेतुतः r. The evidence of the MSS. is so strongly in favour of the ungram-  
 matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due  
 perhaps to the metre). The R̥gvidhāna has instances of the same loose usage (i. 3. 4; iii.  
 4. 1). हेतुतः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

<sup>a</sup> *Yadr̥chayā* is the only word here and in 25 which is not in the ablative, probably  
 owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*  
 (for *ca yat*) in 25 was probably due to *yadr̥chayopavasanāt* being understood by the copyist  
 as one expression and the consequent necessity of making up the number nine in some  
 other way. The corruption is not repeated in 28 because of the absence of this necessity.  
*Yadr̥chayā* (scil. *nāma*) is explained below (i. 30) as *yādr̥chikaṇi nāma*.

29. Creatures arise from action; from action (comes) the inter-  
 course of beings. And a being comes into existence somewhere: it is produced from (its) abode.

प्रजाः hm<sup>1</sup>r, प्रजा r<sup>1</sup>b fkr<sup>2</sup>.—कर्मतः सत्त्वसंगतिः hm<sup>1</sup>rb, कर्मतः सत्त्वगंगतिः f (गागतिः  
 r<sup>2</sup>), कर्मणः सच्च जायते r<sup>1</sup>.—कृचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have सतो.—संजायते  
 सच्च k, स जायते सच्च hr<sup>3</sup>d, संजायते सच्च fm<sup>1</sup>r, संजापयेद्यच्च b, निवसते सच्च r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other: one  
 should know that that also is here (derived) from a comparison  
 with some (form of) becoming.

तु नामामिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>2</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>5</sup>, नाम  
 नामापि मिधीयते b.—अपम्यादिह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, अपम्यादपि b fkr<sup>2</sup>, अपम्यादेव r.

31. For there is no (form of) becoming unconnected with  
 action, nor is any name meaningless. Names have no other source  
 than becoming; therefore they are all derived from action.

न नामास्मि hm<sup>1</sup>r, न नामाह b, त नामाह f, तन्नामाह kr<sup>2</sup>.—The end of the *varga*  
 is here marked by ई in hd, by १ई in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addition

simply becomes a prayer : from (words expressing) luck, such as *svasti* (welfare),

यस्य  $hm^1b fk$ , यस्तु  $r$ .—वसनास्य  $hm^1r$ , वसनं च  $b$ , वचनं च  $r^1r^4fkr^2$  (चत्  $f$ ).—  
मवत्येव तु  $m^1rfk$ , मवत्येव हि  $hb$ .—स्वस्वादेर्मंगलादिह  $hm^1bkr^2r^5$ , स्वस्वादेर्मंगलानि  
ह corrected to ०दिह  $f$ , स्वस्वादेर्मङ्गलानि च  $r$ , आशास्य मङ्गलानि च  $r^1r^4$ .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुत्सितं  $hm^1rb$ , अपि कुत्सितं  $f$ , अचिकित्सितं  $kr^2$ .—इह  $b fkr$ , अपि  $hr^4$ .—  
विदितान्यपि  $hm^1rfk$ , वि[दितान्य]पि  $b$ , निन्दितान्यपि  $r^1r^4$ .

<sup>a</sup> That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *kutsita* if the word is an epithet of 'beast' (*mṛga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

ये  $Bhm^1r^3$ , वै  $r$ .—चैव  $hr$ , स्तैवं  $b fk$ .—प्रभावाद्देवतात्मनः  $hr^3fr^2r^7$ , प्रभावा देव-  
तात्मनः  $m^1k$ , प्रभावाद्देवतात्मनः  $b$ , वाक्प्रभावेण चात्मनः  $r$ .

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रवर्हिक्वा  $m^1r^3r^2$ , प्रवर्हिक्वा  $k$ , प्रवर्हिक्वा  $hdbfr$ : cp. the various readings in 57.

<sup>a</sup> The figures in 35-39 refer to the ślokas below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*stuti*), prayer (*āśis*), narration (*ācikhyāsa*), plaint (*paridevanā*), blame (*nīndā*), and laudation (*prāśamsā*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*vīlapitam*) we have *vīlāpa* in 53. <sup>b</sup> Simply *ākhyāna* in 53.—The end of the *varga* is here marked by ॐ in  $m^1dfk$ , not in  $b$ .

### 8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50);

प्रतिरोधस्  $r^4$ , प्रतिरोधस्  $fkr$ , प्रतिसेधस्  $b$ , प्रतिविधस्  $hm^1r^7$  (cp. the various readings in 55).—प्रतिवाक्यं तथैव च  $hm^1r^3r^7$ , प्रतिवाक्यं च नाम यत्  $r$ , प्रतिवाक्यं च नाम यत्  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57);

प्रसादापह्नवी  $hm^1rfk$ , प्रसादप्रह्वी  $b$ .—च ह  $hm^1r^3r^7$ , व ह  $b$ , ये ह  $k$ , च ये ह  $f$ , च यत्  $r$ .—सञ्जरो  $hm^1$ , सञ्जरो  $bfk$  (cp. various readings in 56).—यस्य  $Bhm^1r^3$ , नाम  $r$ .

39. abuse (48), eulogy<sup>a</sup>, invective (49), curse<sup>b</sup> (49, 58); preposition, particle, noun, and verb<sup>c</sup>;

आक्रोशो  $hm^1r^3br^7$ , आकाशो  $fk$ .—भिष्टव<sup>o</sup>  $hr^3m^1r^7(f?)$ , भिष्टव<sup>o</sup>  $kr^2$ , भिलव<sup>o</sup>  $r$ .—चैपः  $hbfbk$ , आचैपः  $r$ .—उपसर्गो  $hm^1rb$ , उपसर्गो  $r^1r^4fkr^2$ .—निपातश्च  $hbfbk$ , निपातोऽः  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhiṣṭava*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47–58), where examples of all these thirty-five modes of expression are given (excepting *abhiṣṭava*). <sup>c</sup> These four grammatical categories are discussed below (i. 42–45 and ii. 89–98).

40. past, present<sup>a</sup>, and future; masculine, feminine, neuter<sup>b</sup>: of such a nature are the formulas in all the Vedas everywhere.

भविष्यं च  $hm^1k$ , भविष्यं  $f$ , भविष्यश्च  $br$ .—पुमां MSS.—स्त्री च  $hm^1r^3br^7$ , स्त्रीत्वं  $fk$ , स्त्वथ  $r$ .—सर्ववेदेषु सर्वशः  $Bhr^3m^1$ , सर्ववेदेष्विति स्थितिः  $r$ , सर्वदेवेष्विति स्थितिः  $r^4$ .

<sup>a</sup> *Bhavya* here meaning 'present,' in i. 61 means 'future.'

<sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

वाक्यार्थदर्शनार्थीया  $hm^1bfkr^5r^7$ , तेषां निदर्शनार्थीया  $r$ .—धर्चाः  $hm^1r$ , धर्चं  $bfbk$ .—ब्राह्मणे चाथ कल्पे च निगद्यन्तेऽच कानिचित्  $hm^1rbfk$ , विधौ कल्पे च देवे च निगद्यन्तेऽच कर्हिचित्  $r^1r^4$ .—The end of the *varga* is here marked by ८ in  $hm^1bfk$ .



## 9. Definition of noun and verb.

42<sup>a</sup>. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

•चरितेनेह<sup>rbk</sup>, •चारितेनेह<sup>hm<sup>1</sup>f</sup>.—द्रव्यं<sup>hm<sup>1</sup>b</sup>, द्रव्ये<sup>rfk</sup>.—तदपरं<sup>hm<sup>1</sup>b</sup>, तदापरं<sup>fk</sup>.—42-45 are omitted in <sup>r<sup>1</sup>r<sup>4</sup></sup>.

<sup>a</sup> The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विभक्तयः<sup>hr<sup>3</sup>r<sup>7</sup>m<sup>1</sup></sup>, विभूतयः<sup>fk</sup>.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिनिर्वृत्तिवशेन<sup>m<sup>1</sup>r</sup>, क्रियाभिनिवृत्तिं<sup>f</sup>, क्रियाभिनिर्वृत्तवशेन<sup>h</sup>, क्रियाभिनिवृत्तिवशेन<sup>bfk</sup>.—सिद्धं<sup>m<sup>1</sup>bfk</sup>, सिद्धा<sup>h</sup>.

<sup>a</sup> That is, which expresses sequence of time: the expression is taken from Nirukta i. r.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिनिर्वृत्तिं<sup>m<sup>1</sup>rfb</sup>, क्रियाभिनिर्वृत्तं<sup>h</sup>.—छदन्तशब्दाभिहितो<sup>hm<sup>1</sup>fr</sup>, छदन्तशब्दं<sup>भिनिहितो</sup> b.—•विभक्त्यवयवो<sup>hm<sup>1</sup>r</sup>, विभक्त्यवयवो<sup>fk</sup> b. The end of the *varga* is here marked by ९ in <sup>hm<sup>1</sup>bfk</sup>.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह<sup>hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfk<sup>2</sup></sup>, विविधान्यपि<sup>r</sup>.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आशोः<sup>hr<sup>1</sup>r<sup>3</sup>br<sup>2</sup>m<sup>1</sup></sup>, प्रोक्ता आ<sup>fk</sup>, प्रोक्ताऽयाशोः<sup>r</sup>.

48. In the formula 'Citra indeed' (*citra it*: viii. 21. 18) Sobhari's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रे  $hm^1rb$ , मन्त्रः  $r^1r^4$ , मन्त्र°  $r^3fk$ .—प्रशंसा भोजस्य  $hm^1rbfk$ , प्रसंगाम्भोजस्य  $r^1r^4$ .—  
सोमरेः  $m^1$ , सौमरेः  $hr$ , सौमरे  $b$ , सौमर  $fk r^2$ .—माता चेत्  $hm^1r$ , माता मेत्  $fk r^1r^2r^5$ .

<sup>a</sup> VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; AS'S. x. 8. 10.

49. The stanza 'vain food' (*mogham annam*: x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā*: vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra*: v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhīdam*: x. 48. 7) there is invective (39);

ऋङ् मोघमन्नं  $hm^1r$ , ऋङ् मोघमन्न  $b$ , ऋगमोयमन्न  $f$ , ऋगमोयमन्न  $kr^2$ .—गिन्दा  $hm^1br$ , तिदा  $fk r^2$ .

50. 'May wind waft hither' (*vāta ā vātu*: x. 186. 1) is a prayer (35); 'staves' (*daṇḍāḥ*: vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā*: i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति  $hm^1rbfk r^2r^6$ , दण्डादि  $r^4$ .—परिदेवना  $hm^1rb$ , परिवेदना  $fk r^2r^4r^6$ .—The end of the *varga* is here marked by १० in  $hb fkm^1$ .

### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhaḥ svid āsit*: x. 129. 5) is doubt (35); 'I was Manu' (*aham manuḥ*: iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imaṁ no yajñam*: iii. 21. 1) the (first) verse is called commission (36).

आसीच्च  $hm^1rbfk$ , आसीदिच्छक्  $r^1r^4$ .—कथना  $hm^1r$ , कथना  $r^1r^4bfk$ , कच्छना  $r^5$ .—  
उच्यते  $hm^1rbfk$ , उन्तमे  $r^1r^4$ .

52. 'Here let him say' (*iha bravītu*: i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me*: i. 126. 7) is conversation (36); but 'not with dice' (*akṣair mā*: x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संज्ञाप  $bfkr$ , संज्ञाप  $hm^1$ , सज्ञाप  $r^1r^3r^4$ .—ऋगुपोप मे  $hr^3m^1B$ , तुगुपोप मे  $r$ .—प्रति-  
बोधोपदेशी  $hm^1rbfk$ , प्रतिबोधोपदेशी  $r^4r^5$ .

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevaḥ*: x. 95. 14, expresses) desire (35).

विष्ठापः खान् hr<sup>3</sup>r<sup>2</sup>r<sup>7</sup>b fkm<sup>1</sup> (no *visarga* b fkm<sup>1</sup>), विष्ठापस्तु r.—अवीरामात्मनः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b fkr<sup>2</sup>, अवीरामिव माम् r.

<sup>a</sup> *Akhyāna* here corresponds to *pavitṛākhyāna* in 36. <sup>b</sup> *Vilāpa* here corresponds to *vilapitam* in 36; the latter expression is also used in *Nirukta* v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In *Nirukta* vii. 3 this passage is, however, described as *plaint* (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) *Śunaḥśepa*, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'haṃ syām*)<sup>b</sup>,

शुनःशेषि m<sup>1</sup>r, शुनःशेषि b, शुनःशेषि r<sup>5</sup>, शुनःशे f, शुनःशेष kr<sup>2</sup>, (०ते) मत ऋषि r<sup>1</sup>r<sup>4</sup>.—तुच्छोऽहं खान् hm<sup>1</sup>r f k, तुच्छो ह खान् b.—Instead of 54<sup>cd</sup>, as given in the text according to hm<sup>1</sup>r b f k, a totally different line occurs in r<sup>1</sup>: यां कल्पयन्ति नोऽरयः परिचासुक्तमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, *R̥gvidhāna* xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *saṃkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of *Aitāśa*<sup>a</sup>; 'the harlot' (*mahānagnī*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1–3)<sup>b</sup>, again, (expresses) an obstacle (37).

स्वैतशस्त्र m<sup>1</sup>h f k, स्वैतशस्त्र br.—यः Bhm<sup>1</sup>r<sup>3</sup>, नुः r.—महानग्न्या° hm<sup>1</sup>r f k, प्रहानग्न्या° b.—स्वात् hm<sup>1</sup>, स्वात् fkr<sup>2</sup>, त्वा b, तु r.—प्रतिराधो h d f, प्रतिरागो kr<sup>2</sup>, प्रतिरोधो bm<sup>1</sup>r (cp. above, 37).—मुगित्यपि m<sup>1</sup>hr<sup>3</sup>f, धुगित्यपि kr<sup>2</sup>, मुगित्यभि br<sup>7</sup>, मुगित्युत r.—The end of the *varga* is here marked by ११ in hdm<sup>1</sup>f, not in bk.

<sup>a</sup> See *Aitareya Brāhmaṇa* vi. 33. 1, and *Sāyaṇa's* comment in *Aufrecht's* edition; also *Haug*, vol. ii, p. 434. <sup>b</sup> Cp. AB. vi. 33. 19, *Haug*, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham* : x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svaḥ* : vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā* : v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi* : i. 164. 37) is agitation (38).

प्रमादस्त्वेष hm<sup>1</sup>r, प्रमादस्त्वेष b, प्रमादस्त्वेष fkr<sup>2</sup>.—न स स्व hm<sup>1</sup>r<sup>3</sup>f, नमस्व kr<sup>2</sup>, नमः r, omitted in b.—अपहवः bhr<sup>3</sup>m<sup>1</sup>, अपहव f, अपहव k, अहव r<sup>2</sup>, अभिज्ञवः r.—सञ्जरः hrm<sup>1</sup>, सञ्जरः fk.—56<sup>cd</sup> and 57<sup>ab</sup> are omitted in b.

57. 'Let the invoker worship' (*hotā yakṣat* : i. 139. 10) is a summons (35); 'who, to-day' (*ko adya* : i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye* : iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau* : AV. xx. 133. 1-6)<sup>b</sup>.

आमयेऽपहवो r<sup>4</sup>, जामन्नपहवो r, जामन्नपहवो r<sup>3</sup>, यामन्नपहवो hd, यामन्नपहवो b, यामन्नपहवो fkr<sup>2</sup>, यामन्नपहवो m<sup>1</sup>.—नेषा hdm<sup>1</sup>bfk, नेति r.—प्रवल्हिका hr<sup>3</sup>kr<sup>2</sup>, वल्हिका fhm<sup>1</sup>dr (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'pahnava na), the transposition of the negative is remarkable, and we have thus two examples of *apahnava* and none of *abhiṣṭava* : see note on i. 39. <sup>b</sup> The Sandhi of *vitatādi* adds a second irregularity to this line.

58. 'Death was not' (*na mṛtyur āsit* : x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprajāḥ santu* : i. 25. 5<sup>e</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bha-dram* : i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

भद्रम् hdm<sup>1</sup>r, बद्रम् bkr<sup>2</sup>.—गोतमे m<sup>1</sup>, गौतमे hbfkr<sup>2</sup>. The author of i. 89. 8 (*bha-dram karṇebhīḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गोतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e. g. as गौतमे, 'in the hymn of Gotama' (but गार्त्समदे in iii. 36). (In ii. 129 hbm<sup>1</sup> have all wrongly गौतमे for गोतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *śāpa* (49), and once (57) as *abhiśāpa*. <sup>c</sup> This is the second example of *āsis* (35). *Apahnava* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीदृशम्  $hm^1r^3bfr^2r^7$ , इहार्धजम्  $r$ .—प्रयोगतम्  $hm^1rfk$ , प्रयोगे तच्च  $b$ .

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

०तां सूक्तभागिनीम्  $hm^1bfr$ , ०तां सूक्तभागिनाम्  $r^1r^4$ , ०ता सूक्तभागिना  $kr^2$ .—संययन्ते  $hm^1rb$ , संययन्ते  $fkr^2$ .—स्वच्चा०  $hm^1rb$ , तच्चा०  $r^4$ , स्व आनु०  $f$ , स्वा आनु०  $kr^2$ .—The end of the *varga* is here marked by १२ in  $hdbf$ , and by २२ in  $k$ , not at all in  $m^1$ .

<sup>a</sup> These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfr^2r^7$  read  $6r^{ab}$  as in the text;  $r$  has भवद्भूतं भविष्यच्च जङ्गमं स्थावरं च यत् ।

<sup>a</sup> *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācya*)<sup>a</sup>.

एषा  $hm^1rbfk$ , एषां  $r^1$ .—यद्  $Bhr^3m^1$ , तद्  $r$ .—च वाच्यं  $hdr^3m^1b$ , च वाक्यं  $r^5r^7$ , च वाच  $f$ , च वाचं  $k$ , वाच्यं  $r$ .

<sup>a</sup> That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācya*) in the Vedāntist formula (cp. Vedāntasāra, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

इतिव  $hr^3m^1bfr^2r^7$ , इतिव  $r$ .—निवेक्ष्य खेषु  $hm^1r$ , निवेक्ष्यः खेषु  $b$ , निवेक्ष्यास्व  $f$ .

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतद्भूतेषु hdr, एतद्भक्तिषु m<sup>1</sup>, एतद्भूतेषु b, एद्भूतेषु f, यद्भूतेषु k, एतद्भवेषु r<sup>1</sup>r<sup>4</sup>.—अञ्जितं hm<sup>1</sup>r bfk, अञ्जितं r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि hm<sup>1</sup>r<sup>3</sup>r<sup>7</sup>, एष च bfk r<sup>2</sup>, एव च r.—The end of the *varga* is here marked by १३ in bfk m<sup>1</sup>hd.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati<sup>a</sup>, but in that (celestial) world, Agni Śuci<sup>b</sup>.

पवमानोऽपि<sup>c</sup> hm<sup>1</sup>r bfk, पवमानापि<sup>c</sup> r<sup>1</sup>r<sup>4</sup>.—०पिर्वनस्पतिः Bhr<sup>3</sup>m<sup>1</sup>, ०पिषु पावकः r.—अमुष्मिन्नेव m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ०न्नेव f, ०न्नेव hd, ०न्नेव bkr.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

<sup>b</sup> Pavamāna, Śuci, Pāvaka are the three names in TS. ii. 2. 4<sup>2</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara<sup>a</sup>.

ईक्षितः r<sup>1</sup>r<sup>2</sup>r<sup>5</sup> bfk, ईक्षितः hm<sup>1</sup>r.—जातवेदाः r, जातवेदा hdm<sup>1</sup> bfk.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivatakāṇḍa of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākāpūṇi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

०यं गतः सह hm<sup>1</sup>r bfk, ०यं सह संसृतः r<sup>1</sup>r<sup>4</sup>.—स स्रूतः hm<sup>1</sup>r bfk, तु स्रूतः r<sup>1</sup>r<sup>4</sup>.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities<sup>a</sup>.

मध्यतो hr<sup>3</sup>m<sup>1</sup>, मध्यतो bfk r.—वायुरेव च hm<sup>1</sup>r f k, वायुरेव वा b.

<sup>a</sup> Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇi, Introduction ii. 8 (with Śaḍguruśiṣya's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत्  $hm^1r$ , तत्  $fk$ , तच्च  $b$ .—तच्च तच्चेह दृश्यते  $hr^3m^1br^5r^7$ , तच्च तच्चेह दृति  $f$ , तच्च तच्चेह दृति  $k$ , तच्च तच्चोपलक्षयेत्  $r$ .—The end of the *varga* is here marked by १४ in  $hd\ bm^1fk$ .

<sup>a</sup> Cp. Nirukta vii. 5: *tāsāṃ māhābhāgyād ekaikasyā api bahūni nāmadheyāni bhavanti*.

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonitā*)<sup>a</sup>.

नामानि यदनेकशः  $hfr$ , नामानि पदनेकशः  $k$ , यन्नामानि वेकशः  $b$ .—योगिताम्  $hm^1br$ , योगिताम्  $fkr^2$ .

<sup>a</sup> Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajanmānaḥ*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टास्मा  $m^1rbfk$ , प्रतिष्ठास्मा  $hd$ , प्रदिष्टास्तु  $r^1$ .—तज्ज्ञात्वास्तत्<sup>०</sup>  $hm^1fkr$ , तज्ज्ञात्वास्तत्<sup>०</sup>  $b$ .—केचिदेवं वदन्ति ताः  $hm^1rbfk$ , नैवं केचिद्वदन्ति तु  $r^1r^4$ , ताः  $r^5$ .

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृथक् पुरस्ताद्ये तूक्ता  $hm^1fr$ , येत्युक्ता  $kr^2$ , यौक्ताः  $r^4$ , पृथग्युरयेन तूक्ता  $b$ .—लोकादि<sup>०</sup>  $hm^1rbfk$ , लोकारि<sup>०</sup>  $b$ , लोकाधि<sup>०</sup>  $r^1r^4$ .—यद्यज्ञानिः प्रकीर्त्यते  $hm^1rbfk$ , यदन्यज्ञानिः कीर्त्यते  $r^1r^4$ .

<sup>a</sup> Cp. Nirukta vii. 4: *ātmā sarvaṃ devasya*.

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेजस्वेवा<sup>१</sup> च<sup>२</sup> r<sup>4</sup>, तेजस्वेवयवाः m<sup>1</sup>, तेजस्वे वयवाः hd, तेजस्वे वायवाः r<sup>3</sup>, तेजस्वे वायवा f, तेजस्वे वायवः (°वस् b) br<sup>1</sup>r<sup>5</sup>, तेजस्वे वायवा kr<sup>2</sup>.—यस्य यत् Bhr<sup>3</sup>, तस्य तत् r.

<sup>a</sup> See Nirukta vii. 4: *ātmatvaiṣṇūṃ ratho bhavati... ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

बहुदेवता सुतयो kr<sup>2</sup>, बहुदेवतायाः सुतयो rd, बहुदेवता या सुतयो hm<sup>1</sup>bf. The MS. evidence is in favour of a pāda of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-सुतयश्च hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>f (°स्त्र° f), द्विवत्संततयः kr<sup>2</sup>, त्रिवत्ससुतयश्च b, इन्द्रश्च सुतयश्च r.—पतीनामेव hrb, पतीनामिव m<sup>1</sup>fk r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>.—The end of the *varga* is here marked by १५ in idbf, not in m<sup>1</sup>k.

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः सुतौ m<sup>1</sup>r, °ताया सुतौ hdbfk.

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

सुतान् सर्वान् hdm<sup>1</sup>, सुतान् सर्वान् r, सुतां सर्वान् b, सुतत्सर्वान् fk, सु या सर्वान् .<sup>1</sup>.—तद्येदे hdm<sup>1</sup>fk, तव्येदे b, तद्येदे r, तद्येदे r<sup>1</sup>r<sup>4</sup>.

78. That deity to whom the oblation is offered, and to whom the hymn belongs<sup>a</sup>, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरूप्यते hr<sup>4</sup>m<sup>1</sup> (cp. Nirukta vii. 18), निरूप्यते rbfk.—यस्य hrbf, यस्य kr<sup>4</sup>.—सूक्तं च hm<sup>1</sup>bfk, सूक्तं तु r.—सैव तच्च hrbfk, तच्च तच्च r<sup>1</sup>r<sup>4</sup>.—प्रधानं hm<sup>1</sup>r, °न fk, °ना b, °नो r<sup>1</sup>r<sup>4</sup>.—स्यान् hrbfk, स्या b, सौ r<sup>1</sup>r<sup>4</sup>.—या सुताः hdm<sup>1</sup>f, या सुता b, या सुया k, याः सुताः r.

<sup>a</sup> Cp. Nirukta vii. 18: *yas tu sūktam bhajate, yasmai havir nirupyate*.



79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति  $hm^1rbfk$ , इह  $r^1r^4$ .—एतेषाम्  $hm^1rbf$ , एषेषाम्  $kr^3$ .—समासेनेवमुक्तसु  $hm^1rbfk$ , समापयन्तु तत्सर्वम्  $r^1r^4$ .

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

नाम्नां  $m^1br^1r^5$ , नाम्ना  $hrfk$ , नाम्नः  $r^4$ .—मंचः शक्नो  $f$ .—The end of the *varga* is here marked by १६ in  $hdbm^1$ , not in  $fk$ .

<sup>a</sup> Cp. above, i. 2, 4.

#### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वान्य°  $hrfk$ , सामान्य°  $b$ .—देवतावद्  $r^1r^4$ , देवता च  $rbfk$ , देवतां च  $hd$ .— $8r^{ed}$  is the reading of  $hdrfk$ ; तुष्टु - - - च तास्तु ता स्तुतिष्विह  $b$ .

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Br̥haspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

येस्त्वमिर्  $rbf$ , येस्त्वमिर्  $k$ , येरमिर्  $r^4$ , यस्त्वमिर्  $hdm^1$ .—पूषा चाप्यृमवो  $hdr$ , पूषा वाप्यृमुवो  $f$ , पूषा वाप्यृमुवो  $k$ , एषा वापृच्युवो  $b$ , पूषोषा भृगवो  $r^1r^4$ .

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuṇa, separately, and both together,

देवो च  $m^1br$ , देवो हि  $hd$ , देवो षि  $fk$ .—सह च  $fkr$ , त्र्यह च  $b$ , च सह  $m^1$ , च मह  $hd$ .—तामुमौ  $hbrfk$ , ता उमौ  $m^1$ .

84. the All-gods, Savitr, Tvaṣṭr (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः  $hrfk$ , मसः  $b$ , मुखः  $r^4$ .—रथसंयुताः  $hfk$ , ०सं - उतां  $b$ , ०संयुतः  $r$ , ०संयुगः  $r^4$ .

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

सूक्तेर्हृग्मिभ्यः hrbfk, सूक्तेष्वृचु च r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfm<sup>1</sup>, not k.

### 18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*haviṣpankti*), and on the other (are) simple invocations by name.

हविष्पङ्क्तिः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, हविष्पङ्क्तिः fk, हविषाङ्क्तिः b, हविष्पङ्क्तिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

लक्ष्यते hm<sup>1</sup>r<sup>1</sup>bf, लभ्यते k, लक्षितम् r<sup>4</sup>.—नामधेयेषु hm<sup>1</sup>r<sup>1</sup>bfk, नामभिः r<sup>1</sup>r<sup>4</sup>.—बलकृत्वा hm<sup>1</sup>rf, बलकृत्वा bk.—बलेन hm<sup>1</sup>rf, बलेन k, चलेन b.

<sup>a</sup> The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेषु hr<sup>4</sup>b<sup>1</sup>fk<sup>2</sup>, सर्वेषु rm<sup>1</sup>.—नामधेयेषु Bhr<sup>3</sup>, नामभिः r. —मजतेऽच येः hr<sup>1</sup>fk, लभते च येः b, मजते च यः r<sup>5</sup>r<sup>7</sup>, मजतेऽखिलैः r<sup>4</sup>.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

अवस्थान्यतो hr, अवस्थान्ततो m<sup>1</sup>, अवस्थान्यतो b<sup>1</sup>fk<sup>3</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अयं hm<sup>1</sup>r, इयं bfk.—प्रयोगस्त्वेतिषां hm<sup>1</sup>rfk, प्रयोगस्ते तिषां b.—ज्योतिषां चिषु hm<sup>1</sup>r, ज्योतिःषु चिषु r<sup>2</sup>r<sup>4</sup>, ज्योतिष्वतुषु b, ज्यो षु चि च f. —वर्तताम् m<sup>1</sup>, वर्त्तताम् bfk, वर्तताम् hd.—The end of the *varga* is here marked by १८ in hdm<sup>1</sup>bf, not in k.

<sup>a</sup> Cp. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*nīryate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

इयं नृभिर् br, यनृभिर् hm<sup>1</sup>, यत्नभिर् fk.—च तम् hm<sup>1</sup>r bfk, सकृत् r<sup>4</sup>.—चक्रतुः hm<sup>1</sup>, चक्रतुः b, चक्रतु fk, च क्रतुः r.

<sup>a</sup> The root *nī* being etymologically connected with the second part of the name (cp. *nīḥ paraḥ* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātaḥ*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaiḥ*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutaḥ*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि जातः सन् r<sup>4</sup>, हि जातस्य hm<sup>1</sup>b, हि जतस्य f, हि यतस्य kr<sup>2</sup>, च जातस्य r. That जातः सन् must be the correct reading, in spite of the almost universal जातस्य, is apparent from ii. 30; cp. मध्यमस्य for मध्यमः स in ii. 44, and द्वारस्य for द्वारसु in iii. 6.—यद्वाच hm<sup>1</sup>r b, यद्वाचं k, यद्वाच r<sup>4</sup>.—०नामानौ hm<sup>1</sup>fk, ०नामानाच् br. (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमौ, not to उमौ), उमौ omitted in f.—समाप्तः hrf, समाप्तः m<sup>1</sup>b, समप्तः r<sup>4</sup>.

<sup>a</sup> This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vaiṣṇam viduḥ*). Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samaśnutaḥ* (cp. r<sup>4</sup>) would be the usual word in this sense. <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विश्वजन्नयम् hdm<sup>1</sup>r, विश्वजनयम् f, विश्वज्यन्नयम् b, विश्वज्यनयम् kr<sup>2</sup>, स्वजन्निरयम् r<sup>4</sup>.—एतिषां hrbfk, एकसु r<sup>4</sup>.—कथ्यन्ते hr<sup>3</sup>, कथ्यन्ते m<sup>1</sup>r, कथ्यन्ते r<sup>4</sup>, कथ्यन्ते bfk.

<sup>a</sup> Cp. ii. 59: *visrjann apaḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśī*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*)<sup>a</sup>.

अर्चिभिः केश्यं hdm<sup>1</sup>r<sup>5</sup>, अर्चिभिः केश्यं f, अर्चिभिः केश्यं r<sup>2</sup>, अर्चिभिः केश्यं k, अर्चिभिः केश्यं b.—चैव hm<sup>1</sup>b<sup>1</sup>fk, त्वेव r<sup>3</sup>r<sup>4</sup>, चेष r.—असौ तु r, असौ जु fk, असौ तु hdm<sup>1</sup>, अक्षौ तु b.—तेनेनाम् m<sup>1</sup>r, तेन नान् r<sup>4</sup>, तेनेन् hd, तेनेवाम् b, ते तान् fk.

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayaḥ keśinah*)<sup>a</sup>: i. 164. 44).

संलक्ष्यते hdr, संलक्ष्यते m<sup>1</sup>, संलक्ष्यते fk, संलक्ष्यते b.—प्रक्रियासु चयः केशिन् इत्यृचि hm<sup>1</sup>r<sup>1</sup>fk (यत्यृचि fk), प्रक्रिया ----- b [the same lacuna similarly marked occurs in f, but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृतानि क्रतवश्च हवीषि च r<sup>4</sup>.—The end of the *varga* is here marked by १९ in hdbfm<sup>1</sup>, not in k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. i. 164.

**20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.**

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth<sup>a</sup>: for the whole of this world is pervaded by them.

न चैवेषां b<sup>1</sup>fk, न चैवेषां hdm<sup>1</sup>, न चैवेषां r, न त्वैवेषां r<sup>4</sup>.—विभूतिस्थानजन्म वा hdr<sup>3</sup>m<sup>1</sup>f kr<sup>2</sup>, विभूतिस्थान-- वा b, विभूतिः स्थानजन्म वा r. Cp. विभूतिस्थानसंभवम् i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*śrita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas<sup>a</sup>.

वैश्वानरं hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>fk, वैश्वानरे r<sup>1</sup>r<sup>4</sup>.—अग्निं hm<sup>1</sup>r<sup>1</sup>b, अग्निं fk, अग्नी r<sup>1</sup>r<sup>4</sup>.—वैश्वानरः m<sup>1</sup>r, वैश्वानर hdb<sup>1</sup>fk.—जातवेदास्तु Bhm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, जातवेदाश्च r.—तथेति hm<sup>1</sup>b, तथेति fk, तथेनौ r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>, तथैव r.—जातवेदसौ Bhdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>, जातवेदसि r.

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyete*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them; at the same time (*ca*) they appear praised separately<sup>a</sup>.

कजातत्वाद् hdr, वैकजातत्वाद् m<sup>1</sup>, वैकजन्याश्च r<sup>1</sup>r<sup>4</sup>, वैकजाताश्च b, वैकजाश्च fk.—  
व्याप्तिमत्त्वात् तु तेजसः hm<sup>1</sup>r, °त्वा तु तेजस b, °त्वा सु तेजसः fk, °त्वाश्च तेजसः r<sup>1</sup>r<sup>4</sup>.—तस्य  
तस्यैह hm<sup>1</sup>r, यस्य यस्यैह r<sup>1</sup>r<sup>4</sup>, तस्य तस्य ह fkr<sup>2</sup>r<sup>5</sup>, तस्य तस्याह b.—देवत्वं hm<sup>1</sup>r fk, देवस्य  
b.—च पृथक्स्तुताः hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, ते पृथक्स्तुताः r, स्तुतिषु स्तुताः r<sup>4</sup>, स्तुषु स्तुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāṣā*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

यत्त्वापेयम् hm<sup>1</sup>r<sup>4</sup>f, यज्ञापेयम् r<sup>3</sup>, यं त्वापेयम् b, यन्त्वापेयम् r.—ब्रूमः r, ब्रूमस् hm<sup>1</sup>,  
ब्रूम b, ब्रूय fk.—सूक्तमाक् तच्च hm<sup>1</sup>r b fk, सूक्तं भक्त्या तु r<sup>1</sup>r<sup>4</sup>.—स्मृतः hm<sup>1</sup>br, (°म) स्मृतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāṣā*) of the hymn.

सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्य r b fk.—तच्च hm<sup>1</sup>r fk, तस्य b.—The second line in r<sup>1</sup>r<sup>4</sup> appears  
as सूर्यभक्तस्य सूर्यस्य ज्ञेयो वैश्वानरो दिवि.—The end of the *varga* is here marked by  
२० in hdm<sup>1</sup>bf, not in k.

## 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agni) are seen to be produced (*prasūta*) from the sun: at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

दृष्टौ hm<sup>1</sup>r, दृष्टौ r<sup>1</sup>r<sup>4</sup>, दृष्टौ fkr<sup>2</sup>, दृष्टौ b.—शस्त्रं hm<sup>1</sup>r f, शस्त्र k, शस्त्रं b, शस्त्रं  
r<sup>3</sup>.—प्रतिपाद्यते hdr b fk, प्रतिपाद्यते m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23: *eṣāṃ lokānām . . . rohāt pratyava-rohaś cikīrṣitaḥ . . . hotāgnimārute śāstre vaiśvānariyeṇa sūktena pratipadyate*.



107. Narāśaṃsa is contained in him, in him<sup>a</sup> is contained Ila, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराशंसः अि<sup>०</sup>r, नराशंस अि<sup>०</sup>hdm<sup>1</sup>bf, नराशंसा अि<sup>०</sup>k.—चैनमेनम् m<sup>1</sup>fkr, चैतमेनम् hdr<sup>3</sup>, चैतमेतम् b, चैवमेतम् r<sup>4</sup>.—०खिळः hdm<sup>1</sup>, ०खः b fkr.—चिमेनम् hdm<sup>1</sup>r, चिमेतम् b, चिमेव तु fk.—संश्रिताः m<sup>1</sup>dfkr, संश्रिता b.

<sup>a</sup> The correct form at the beginning of the pāda here and in 111 would be *etam*; I have, however, kept *enam* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn<sup>a</sup>, and the two Divine Sacrificers are contained in him; and the Three Goddesses are contained in him, and Tvaṣṭṛ is contained in him.

देव्यौ fr<sup>5</sup>, all the rest (hdm<sup>1</sup>bkr) देव्यौ (देव्या होतारा Naighaṇṭuka v. 2).—होतारा-वेतदाश्रयौ hm<sup>1</sup>r, होताराश्रयौ r<sup>4</sup>, ०रौ होताराश्रयो b, ०रा चेतदाश्रयैः k, ०रा चेतदाश्रयौः f, ०रौ च तदाश्रयौ r<sup>7</sup>.—देव्यस् b fkr, देव्यःस m<sup>1</sup>, देव्यास hr<sup>3</sup>d.—तिस्रः अि-ताश्विनं r, तिस्रश्चिताश्विनं b, तिस्रश्चिनाश्विनं f k, तिस्रः अि-ता ह्येनं hm<sup>1</sup>.

<sup>a</sup> *Naktoṣāsā*, also ii. 148 (*naktoṣāsau*, iii. 8), while Naighaṇṭuka v. 2 has *uṣāsānaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and<sup>a</sup> the Steed, and the Bird, and the Frogs are contained in him.

चैनं hm<sup>1</sup>r, चैतं b, चैवं fkr<sup>2</sup>.—चैतदाश्रयाः hm<sup>1</sup>rb, च तदाश्रयाः fkr<sup>2</sup>.

<sup>a</sup> The following thirty-seven names, including the eight pairs at the end (109<sup>cd</sup>–114), correspond to the thirty-six in Naighaṇṭuka v. 3, to which Ila is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice<sup>a</sup>, also Narāśaṃsa<sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाणम् m<sup>1</sup>rb, आवाणम् hdr<sup>3</sup>, आवाणाम् f, आवाणाम् kr<sup>2</sup>.—चैनमचास m<sup>1</sup>r, चैनमचास hd, चैतमचास r<sup>4</sup>, चैवमचास fkr<sup>2</sup>, चैतमज्जायु b.—०धिश्चिनं hr<sup>3</sup>m<sup>1</sup>, ०धिश्चिनं r<sup>5</sup>r<sup>7</sup>, ०धिश्चिव fk, ०वेश्चिव b.—भीशवो hm<sup>1</sup>r f k, भीशवो b.—नराशंसस् is the reading of all the MSS., as well as of two of the Naighaṇṭuka (see Roth, p. 27).

<sup>a</sup> The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ*, *grāvāṇaḥ*. <sup>b</sup> Narāśaṃsa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśaṃsaḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena nārāḥ praśasyante sa nārāśaṃso mantraḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by २२ in bm<sup>1</sup>dfk.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet in him the Draught and the Mortar<sup>b</sup>.

श्रिता अश्वजनी hm<sup>1</sup>rf, श्रिता आश्वजनी kr<sup>2</sup>, श्रिता चाश्वजनी r<sup>4</sup>, श्रिता चाश्व  
b.—चैवम् hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, चैतम् b, चैवम् r<sup>4</sup>, चैवम् rkr<sup>2</sup>, चैवम् f.—एनं hd, एतं br, ऐवेतं fk.

<sup>a</sup> *Śritā* (= *śritāḥ*) is the plural agreeing with *āśvājani*, *vr̥ṣabhaḥ*, and *drughaṇaḥ*  
<sup>b</sup> *Ulūkhalam* comes before *vr̥ṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnāyī, Aranyānī, Śraddhā, Ilā<sup>a</sup>, and Prthivī<sup>b</sup>.

सर्वा ओषधयश्च हृ hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सर्वा ओषधयः सह f, सर्वाओषधयः सह kr<sup>2</sup>, सर्वा  
प्सीषधयः सह b, सर्वश्रीषधयस्तथा r.—रात्र्यप्वापाय्य<sup>o</sup> hd, रात्र्यघापाय्य<sup>o</sup> r<sup>3</sup>r<sup>5</sup>, रात्र्य-  
घापय्य<sup>o</sup> m<sup>1</sup>, रात्र्यश्वपाय्य<sup>o</sup> r, रात्र्यश्वपाय्य<sup>o</sup> fkr<sup>2</sup>.—रख्यानी hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, रख्यान्वी  
b, रख्यानिः r.—अद्वेका hdm<sup>1</sup>, अद्वेला fkr, अद्विरा b, अद्वि बावा<sup>o</sup> r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Ilā* does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. <sup>b</sup> These  
feminine deities correspond to the nine (with the addition of *Ilā* from v. 5) in *Naighaṇṭuka*  
v. 3, the first four being in the same order. They recur below (ii. 73-75), where *Ilā* is  
omitted, *Uṣas* and *Sarasvatī* appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

भजते br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, भजते hdm<sup>1</sup>r<sup>7</sup>fk.—एवालीं hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, एवीवीं b fkr.—च रोदसी  
hm<sup>1</sup>rf, च रोदसी b, तु गेदुशी k, तु गेदुशा r<sup>2</sup>.—खले चैनं hm<sup>1</sup>fkr, खले एव r<sup>1</sup>r<sup>4</sup>,  
खलं चैतं b.

<sup>a</sup> *Rodasī* for the *dyāvapṛthivī* of *Naighaṇṭuka* v. 3. <sup>b</sup> *Musalolūkhale* for the  
*ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipāś together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

ऊती चैनं hm<sup>1</sup>br, ऊतिचैनं fkr<sup>2</sup>, ऊतिचैव r<sup>1</sup>r<sup>4</sup>.—विपाद् सह hm<sup>1</sup>rf, विपाद्बह b,



विपादह k.—चाप्ती चैतदाश्रयो hm<sup>1</sup>r, चाप्ती चैतदाश्रयाः b, चाप्ति चैतदाश्रया f (०र्था f) kr<sup>2</sup>, वैवायेतदाश्रयो r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. Nirukta ix. 41, 42. <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World <sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn <sup>a</sup>, the Anuṣṭubh <sup>b</sup> (metre) and the Trivṛt Stoma ;

लोकोऽयं hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, लोको वै b, लोके वै rkr<sup>2</sup>.—प्रातः सवनं hm<sup>1</sup>r<sup>4</sup>fk, प्रात यवनं b.—चर्तू hm<sup>1</sup>r, चर्तु f, चर्तु k, चर्तु b.—गुह्वयो जिवृत् hm<sup>1</sup>r<sup>4</sup>f, गुह्व ओ जिवृत् k, गुह्वाय जिवृत् b, गुह्व च यस्त्रिवृत् r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by २३ in hm<sup>1</sup>b<sup>4</sup>fk.

<sup>a</sup> This and the following four and a half ślokas (115–120<sup>a</sup><sup>b</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktini*) are: *ayaṃ lokaḥ prātaḥsavanam vasanto gāyatrī trivṛtstomo ratham̐taraṃ sāmā ye ca devaganāḥ samāmnātūḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śarad* and *anuṣṭubh*, which, besides the *ekaviṃśastomaḥ* and the *vairājaṃ sāmā*, are there described as abiding on earth (*pr̥thivyāyatanāni*). <sup>b</sup> *Anuṣṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, tṛtiyaṃ savanam, lokaḥ*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekaviṃśa (Stoma) <sup>a</sup>, the Ratham̐tara chant and the Vairāja chant <sup>a</sup>, the Sādhyas and the Āptyas with the Vasus <sup>b</sup> (belong to the sphere of Agni).

यस्य साम hm<sup>1</sup>r, यस्य सांध्यं b, यस्य साध्यं fkr<sup>2</sup>.—आप्यास्य hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, आप्यास्य f<sup>4</sup>k, आप्यास्य r.

<sup>a</sup> See 115, note <sup>a</sup>. <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts <sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu <sup>b</sup> he shares praise.

वरुणेन hdrfk, वरुणस्य b.

<sup>a</sup> The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, R̥tavaḥ as deities sharing praise with Agni (*asya saṃstavikā devāḥ*). <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-aiṣṇavam havir, na tv ṛk saṃstavikī daśatayiṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuṇa. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूष्णा च hr, पूषा च m<sup>1</sup>, पुंसा च r<sup>5</sup>r<sup>7</sup>, पुंसो च fb, पुंश्च kr<sup>2</sup>.—संयोजयेद् r<sup>1</sup>r<sup>4</sup>, संसूयते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विदः k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (*āgnāpauṣṇaṁ havir, na tu samstavaḥ*). Yāska, however, quotes the verse RV. x. 17.3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *saṁstūyate*, and only r<sup>1</sup>r<sup>4</sup> *saṁyojayet*, I have chosen the latter reading, as it is impossible to construe the former. I assume *saṁstūyete* to have been an early gloss meant to explain *saṁyojayet*, and to have been substituted for the word in later MSS. in the form of *saṁstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*saṁstūyete*).' I construe *saṁyojayet* with the two accusatives *devatām* and *haviḥ* (cp. ii. 20, *saṁyag vijānan mantreṣu taṁ tu karmasu yojayet*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

असंस्तुतस्यापि hdm<sup>1</sup>bf, असंस्तुतस्य वि k, असंस्तुतस्यापि r, असंस्तुतस्यापि r<sup>1</sup>r<sup>4</sup>.—सतो hrb, ततो kr<sup>4</sup>(r<sup>2</sup>?).—हविरेकं br, हविरेवं hm<sup>1</sup>r<sup>3</sup>, हविरेषा fkr<sup>2</sup>.—निरूप्यते h, निरूप्यते m<sup>1</sup>dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m<sup>1</sup>, हविषां वहनं bfrk, हविषो वहनं r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*saṁstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mrgyam udāharaṇaṁ yena samstavaḥ*.

<sup>b</sup> This line 119<sup>cd</sup> (*devatāvāhanam*) in all the MSS. comes before 118<sup>cd</sup> (*devatām artha*<sup>o</sup>). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devatā*<sup>o</sup>). That it originally came before 120<sup>ab</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *athāsya karma vahanam ca haviṣām āvāhanam ca devatānām yac ca kiṁ cid dāṛṣṭvīṣayikam agnikarmaitat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated.

इष्टे च  $hm^1rfk$ , इष्टे तु  $r^1r^4$ , इष्टेषु  $r^5r^7$ , इष्टेष्टु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (*yac ca kṛp cid dārṣṭivīṣayikam agnikarma*), the original reading was probably *dṛṣṭeś ca* or *dṛṣṭeś tu (viṣaye)*.—<sup>१</sup> चिब्यन्थाश्चय hr, <sup>२</sup> गन्वा-श्चयो k, <sup>३</sup> गन्वामयो b.—The end of the *varga* is here marked by २४ in  $hdm^1bfk$ .

<sup>a</sup> That is, one of Agni's activities is to make objects visible. Cp. Roth, Erläuterungen, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

## 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यश्चेन्द्रो  $m^1d$ , यश्चेन्द्रो hr, याः चेन्द्रो f, याश्चेन्द्रो k, यस्त्वेन्द्रो  $br^1r^4$ .—गणः सोऽयम्  $hdr$ , गण सो यम् b, गणो यम् f, गणो यः म् k.—गणश्चाप्सरसां  $hdm^1r^3r^5r^7$ , गन्धर्वा-प्सरसां  $bfk$ , गन्धर्वाप्सरसम्  $r^1r^4$ .—The evidence of the MSS. points to <sup>१</sup> अप्सरसां as the original reading. The alteration of गणश्चा° to गन्धर्वा° would easily suggest itself, and then the gen. pl. would naturally be changed (as in  $r^1r^4$ ) to the nom. for the sake of the construction.

122. In Indra <sup>a</sup> are contained Parjanya, Rudra, Vāyu, Br̥haspati, Varuṇa, Ka, Mr̥tyu, and the god Brahmanaspati;

<sup>a</sup> The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣā).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati <sup>a</sup>, Yama, Tārksya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य hr (मनुः Naighaṇṭuka v. 4), मनुष्य  $m^1bfkr^2r^5$ .—अच ह  $hm^1rbfk$ , तच तु  $r^1r^4$ .

<sup>a</sup> *Kṣetrasya patiḥ* in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparṇa, Purūravas, R̥ta, Asuniti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्राय  $hm^1r$ , दधिक्राय  $r^3$ , धवक्राय b, दधिक्रा च  $r^1r^4r^5$ , दधिक्र  $fk$ .—वेनस्य  $hm^1rf$ , वेनस्यस्  $k$ , वेनस्य  $r^4$ , वेन b.—तस्मैतस्माअये  $r^1r^4$ , तस्य तस्माअये b, तथेदुस्य स्त्रियो  $hdm^1rfk$ , तथेदुस्य स्त्रियो  $r^5r^7$ . Though the weight of the MS. evidence seems to favour

तथेदुश्च स्त्रियो, I have preferred तस्येतस्याश्रये because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) णश्रये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्याणा स्त्रियः (see Nirukta xi. 22); (4) तस्येतस्य could have been corrupted to तथेदुश्च.—With regard to the expression तस्येतस्याश्रयेऽदितिः cp. ii. 10 तस्याश्रये सरण्युश्च.

125. and Tvaṣṭr and Savitr, Vāta as well as Vācaspati, Dhātṛ and also Prajāpati, and those who are called Atharvans;

वातो  $hm^1br$ , वाचो  $r^1r^4$ , omitted in fk. — चैव अथर्वाणश्च  $hm^1r$ , चैवाथर्वाणश्च  $fb$ , चैव वाथर्वाणश्च  $kr^2$ .

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhātṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

श्रेणश्चैवैवम्  $r^1r^4$ , सनश्चैवैवम्  $b$ , भृगवश्चैवम्  $hm^1rfk$ , each group of MSS. thus showing both readings (as above in 124). But भृगवः is improbable, because (1) the name occurs below (128); (2) श्रेण would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). भृगवः has probably come in here owing to the frequent juxtaposition of the name with अथर्वाणः.—अपिश्च  $hm^1rbfk$ , आपश्च  $r^2(r^1?)r^4$ .—तथेळा चैव या स्मृता  $hdm^1$ , तथेलाश्चैव या स्मृताः  $b$ , तथेला चैव याः स्मृताः  $r$ , तथेलाश्चैव या स्मृताः  $fk$  (the ल in  $f$  looks like त्स,  $k$  has त्स).—विधातेन्दुर्  $hm^1r$ , विधातेन्दुर्  $b$ , विधातेन्दुर्  $f$ , विधातेन्दुर्  $k$ .—The end of the *varga* is here marked by २५ in  $hm^1bfk$ ; but in  $d$  the २५ follows the number of the preceding śloka, २५ (= १२५).

## 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Āngirases, and the Fathers together with the Ṛbhus.

च वै  $hm^1rb$ , चैव  $kr^2r^7$ .—देवो रुद्राणां  $r^1r^4$ , देवो रुद्राणां  $b$ , देव भृगुणां  $k$ , देव अमृणां  $hdm^1fr$ . If अमृणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मरुतः । रुद्राः । अमवः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चर्तुभिः  $hm^1r$ , चर्तुभिः  $d$ , च उभिः  $b$ , चैवभिः  $fk$ . The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चर्तुभिः was doubtless changed to चर्तुभिः on account of the reading अमृणां in the preceding line. The words मरुतश्चर्तुभिः सह occur at the end of a line in R̥gvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhrgus, Aghnya Sarasvatī, Yamī, Urvasī, Sinivālī, Pathyā, Svasti, Uṣas, Kuhū ;

सरमाप्याच्च  $hm^1 r f k$ , सरमाप्यच्च  $r^5$ , सरमाप्याच्च  $b$ .—यस्युर्वशी  $hm^1 r$ , यस्युर्वशी (probably meant for °सी)  $f$ , यस्युर्वशी  $k$ , यस्युर्वशी  $b$ .

129. Earth, Anumatī, Dhenu, Sītā<sup>a</sup>, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī ; and he (Indra) is the husband of Indrānī.

सीता लक्ष्मा  $hdm^1 fr^2 r^3$ , सीता लक्ष्मा  $b$ , सीता लक्ष्मा  $k$ , सीतिलक्ष्मा  $r$ , श्रीर्लक्ष्मा (ला)  $r^4$  (cp. ii. 84).—तथैव  $hm^1 r^2 r^3 f b$ , तथैव  $k$ , दितिश्च  $r^1 r^4$ .—चैव इन्द्राख्याश्चैव  $hm^1 r$ , चैवेन्द्राख्याश्चैव  $f$ , चैवेन्द्राख्याश्चैव  $kr^2$ , चैवेन्द्राख्याश्चैव  $b$ .

<sup>a</sup> Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. <sup>b</sup> See below, ii. 84 (also Ārṣānukramāṇī x. 102), and viii. 51.

130. The metre Triṣṭubh<sup>a</sup> and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods) ;

तत्रैवाश्रयो  $hdm^1 r$ , तत्रैवाश्रये  $fkr^2 r^7$ , पतञ्जैवाश्रये  $b$ .

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vii. 10 : *thaitānīndrabhaktinī : antarikṣaloko mādhyamdinam savanam grīṣmas triṣṭup . . bṛhat sāma*, and vii. 11 : *hemantaḥ pañktiḥ . . śākvaṇam sāmety antarikṣāyatanāni*.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvarī verses<sup>a</sup>.

अतु च  $hrfk$ , अतु च  $b$ .—बृहत्  $b f k r$ , बृहत्  $h d$ .—यज्ञीतं  $hrfk$ , गृहीतं  $b$ .—शाक्वरम्  $hr$ , शक्वरं  $b$ .—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the *adhyāya*, are  $b$  and  $f$ . Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the *varga* is here marked by २६ in  $bdfkm^1$ . The last śloka is numbered १३१ in  $h d$ . It should be the same in  $r$  instead of १३० ; the error is due to ९१ being repeated after śloka ९२.

<sup>a</sup> Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. Śākaṭāyana, moreover, says that to him (Indra) belong (*asya āśrayau*) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*triṇava*)<sup>a</sup>.

द्वौ  $hr^3m^1bfr^2r^5$ , तौ r.—आश्रयौ  $hm^1r$ , आश्रये b, आचयत् (साकसूनुयः) f. The line  $r^{ab}$  omitted in k.—यच्च  $hm^1rb$ , यस्त्य  $fk r^2$ .—संख्यया  $hm^1r$ , संख्यर्या  $fk$ , मख्यया b, संख्ययां  $r^1r^4$ .

<sup>a</sup> The statement that the Pañcadaśa Stoma and the Triṇava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and 11, line 5 respectively.

2. He is praised in combination (*saṁstutah*) with Pūṣan and Viṣṇu and Varuṇa, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati<sup>a</sup>;

चैव  $hm^1r$ , चैक b. In place of संस्तुतश्चैव पूष्णा f has वृश्चिष्मा, and k वृश्चिष्मा (sic).

<sup>a</sup> All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya saṁstavikā devāḥ: agniḥ somo varuṇaḥ pūṣā bṛhaspatir brahmanaspatiḥ parvataḥ kutsa viṣṇur vāyuh*.

3. with Br̥hataspati<sup>a</sup> as well as (with him) who is Parvata<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहत्सुतिना चैव  $hdm^1r^3br^5$ , बृहत्सुतिना च तथा r, बृहत्सुतिना चैव f, स बृहत्सुतिना चैव  $kr^2$ . As MSS. of both families have the reading बृहत्सुतिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another ( $kr^2$ ).—नाम्ना यच्चापि पर्वतः  $hdm^1r^3B$ , बृहत्सुते वै पतिः  $r(=r^1r^4?)$ .—कासुचित्केचिदिद्याऊर्  $hm^1r$ , काः चित्केचिवादेद्याऊ f, कासुचित्केषुचिदि-त्याऊ k, काचित्केचिविदिद्या b.—निपाता  $hm^1bfr$ , निपाताः r, निपातः  $r^1r^4$ .—सुताः  $hm^1rfk$ , सुता b, सुतः  $r^1r^4$ .

<sup>a</sup> Br̥hataspati is doubtless meant as the etymological equivalent of Br̥haspati (see critical note).

<sup>b</sup> Cp. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).

<sup>c</sup> *Nipātāḥ* is here used like *nipātinaḥ*; cp. Nirukta x. 13: *kūś cid (devatā) nipātābhājāḥ*.

4. And the god Mitra is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with Varuṇa, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu<sup>b</sup>;

मिचक्ष A, मिचक्षु B.—श्रूयते hdm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, श्रूयते b, यते fk, सूयते r.—सहासकत् all MSS. (cp. R, note 3), सहाः सकत् r.—पुनः पूषा च वायुना m<sup>1</sup>r<sup>1</sup>fk, पुः पूषा च वायुना hd, पुनः सखा च वायुना b.

<sup>a</sup> That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena samstūyate pūṣṇā rudreṇa ca somo 'gninā ca pūṣā vātena ca parjanyaḥ*. <sup>b</sup> In associating Vāyu (not Agni) with Pūṣan the BD. here agrees with the shorter recension of the Nirukta (*vāyuna ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note <sup>a</sup>) associates Agni with Pūṣan: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातेनेव च hm<sup>1</sup>r<sup>3</sup>, वातेनेव तु r, वातेन चैव fk r<sup>2</sup>r<sup>5</sup>, वातेनैव b.—न्यच वै क्वचित् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वै क्वचित्क्वचित् br, वै क्वचित् fk.—सूक्तेष्वेव तु hm<sup>1</sup>r<sup>1</sup>fk, सूक्तेष्वेव तु r<sup>1</sup>r<sup>4</sup>, सूक्तेष्वेतिषु r<sup>7</sup>, सूक्तेष्वे तु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed<sup>b</sup>.

रसादानं hdm<sup>1</sup>r<sup>1</sup>bfk, रसदानं r<sup>1</sup>r<sup>4</sup>.—कर्मास्व hm<sup>1</sup>r<sup>1</sup>fk, कर्मा स्वाद् b.—सुते: hdm<sup>1</sup>r, सुते b, सुतः fk.—प्रसुत्वं hrbfk, प्रसूतं m<sup>1</sup>.—The end of the *varga* is here marked by 9 in b f k m<sup>1</sup> d.

<sup>a</sup> One would at first sight be inclined to favour the reading of r<sup>1</sup>r<sup>4</sup> *rasādānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān . . ādāya . . varṣati*; and in iv. 38 the function of (the middle) Agni is described as *haraṇam . . vāro visargaṇ punar eva ca*. <sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāsya karma rasānupradānaḥ vṛtravadho yā ca kṛ ca balakṛtir indrakarmaiva tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्व dr, यः परस्व fk, य परस्व h, यप्परस्व b, यस्य यसु r<sup>1</sup>. — गणः h dr, गता bfk. — बुध्वागस् hrfk, बुध्वागस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapāyī, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

विवावन्विनौ hrbfk, देवौ त्वन्विनौ r<sup>1</sup>r<sup>4</sup>. — वृषाकपायौ all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योषाः hrfk, सूर्योषा b. — पत्नयः hrb, यत्नयः f, यत्नतः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tāsām (dyusthānānām devatānām) aśvinau prathamāgūminau bhavataḥ*.

<sup>b</sup> In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyī. <sup>c</sup> Cp. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patnī*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

अमृतोऽर्वाङ् hrf (वर्ङ् f) k, अमृतोऽर्वाङ् r<sup>1</sup>r<sup>4</sup>, अमृतो वाङ् m<sup>1</sup>, अमृतो वान् b. — प्रतिलोमास् bfkrd, प्रतिलामाःस् h. — तदाश्रयाः hr, तदाश्रया b, तदश्रियाः fk, फलोदये r<sup>1</sup>r<sup>4</sup>. — पुरोदयात् hfr, पुरोदया k, पुरोदयात् b, पुरोदये r<sup>1</sup>r<sup>4</sup> (cp. below, vii. 121). — सूर्या r, सूर्या hdm<sup>1</sup>fk, सूर्यो b.

<sup>a</sup> The words *amuto 'rvāṇ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāñcaḥ paryāvartante* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyamāline sthite* also occurs in Ṛgvidhāna i. 9. 2.

10. but Vṛṣākapāyī at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायौ all MSS., वृषाकपायि r. — सूर्यस्व तामेवाङ्स् r<sup>1</sup>r<sup>4</sup>, सूर्यस्व स्तानेवाङ् bfr<sup>2</sup>, सूर्यस्व स्तानेवाह k, सूर्यास्तकाले आङ् hdm<sup>1</sup>, सूर्यास्तकाल आङ् r. — तु निमुचि r<sup>1</sup>, खु निमुचि r<sup>2</sup>, खुति तिमुचि b, खुतिष्चि hdm<sup>1</sup>rfk. — तस्याश्रये m<sup>1</sup>br (cp. above, i. 124), तस्याश्रमे hr<sup>3</sup>, तस्याश्रये f, तस्याश्रयो k. — सरण्युश्च hm<sup>1</sup>r, सरण्युश्च f, शरण्युश्च b, तसायुश्च k, तसायुश्च r<sup>2</sup>. — वृषाकपिः hm<sup>1</sup>rb, वृहस्पतिः fkr<sup>2</sup>.

<sup>a</sup> *Tu nimruçi*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutiṣv ṛci*.



11. Yama, Vaiśvānara<sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayaḥ*);

**विश्वानरः** all MSS., **विश्वानरः** Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—**समुद्रश्च** bfk (Naighaṇṭuka v. 6 **समुद्रः**), **समुद्राश्च** hdm<sup>1</sup>r.—The end of the *varga* is here marked by २ in dbfk, but by ३ in hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Nārāsaṃsa and Nārāsaṃsa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones<sup>a</sup> (*keśinah*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyañc, Atharvan, the All (gods)<sup>b</sup>, the Steeds (*vājinaḥ*), the Wives of the Gods.

**सविता** hm<sup>1</sup>r, **सदेव** b, **सदेव** fk.—**वसुभिर्** hm<sup>1</sup>r, **तसुभिर्** b, **वसुपुषिर्** fk.—**दध्यङ्**° dr, **दध्यङ्**° hm<sup>1</sup>fk, **दध्यङ्**° b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśinah* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> *Viśve* is occasionally used in the Bṛhaddevatā for *viśve devāḥ*: see Index of Words, *sub voce*.

13. That<sup>a</sup> (heavenly) world, the third (Soma) pressing<sup>b</sup>, the *Raivata* and the *Vairūpa* chant (*sāman*), and the Rains as well as the Cold Season;

**असौ तृतीयं सवनं लोकः** r, **असौ तृतीयं सवनं लोकः** hm<sup>1</sup>, **असौ तृतीयं सवनं लोकः** r<sup>1</sup>r<sup>4</sup>, **असौ तृतीयः सवनलोकः** b, **असौ तृतीयः सर्वेन सोम** fkr<sup>2</sup> (सर्वेन f).—**साम** च m<sup>1</sup>r, **सामा च** hbfk.—**शिशिरोऽथ** hrfk, **शिशिरो य** b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*athaitāny ādityabhaktini: asau lokas tṛtīyasavananam varṣa jagatī sapta-daśastomo vairūpaṃ sāma* and *śiśiro 'tichandās trayastrīṃśastomo raivataṃ sāmeti dyubhaktini*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyaṃ savananam lokah*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

**य सोमः** bfk, **यः सोमः** r, **यत्सोमं** r<sup>1</sup>r<sup>4</sup>, **यः सोमः** m<sup>1</sup>, **यः सोम** hd.—**क्लृप्ता** hm<sup>1</sup>fk, **क्लृप्ता** b, **क्लृप्ता** d, **क्लृप्ता** r.—**०हन्द्सश्च** hdm<sup>1</sup>r, **०हन्द्सश्च** b, **०हन्द्सश्च** r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>2</sup>, (तथा) **हन्द् - - सश्च** (याः) f, (तथा) **हन्द् - - र्वश्च** (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvām*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाङ्गर्  $hm^1r$ , वाङ्गर्  $k$ , बाङ्गर्  $fb$ .—सर्वमेव तु  $hm^1r$ , सर्वमेव ह  $fkr^2$ , साक्षमेव तु  $b$ .—संज्ञाविज्ञातः  $hm^1r$ , सत्सविकास्तु ये  $f$ , सत्सविकास्तये  $k$ , सात्सविकास्तयः  $b$ .

<sup>a</sup> Cp. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*samvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and<sup>b</sup> Vaiśvānara.

यच्च संवत्सरं  $r^1r^4$ , पंच संवत्सरं  $fkr^2$ , पंचमं वत्सरं  $hdm^1br$ .—केचित्तु  $hm^1rfk$ , केचिन्दे  $b$ .—निर्वपत्य<sup>a</sup>  $hm^1bfk$ , निर्वपत्य<sup>a</sup>  $r$ , निर्वपते  $r^1r^4$ .—सौर्यवेद्यानरं  $hm^1bfk$  (Nirukta vii. 23, last two lines), सौर्यं वेद्यानरं  $r$ .—हविः  $hdfk$ , विदुः  $b$ .—The end of the *varga* is here marked by ३ in  $hdbf$ , by ४ in  $m^1$ , not at all in  $k$ .

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasū vāyunā samvatsareṇeti samstavaḥ*. <sup>b</sup> Cp. Śaṅgurusīṣya on x. 88: *sauryaavaisvānariyam: sūryadevatyaṇi vaiśvānara-guṇāgnidevatyaṇi ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम्  $hm^1rfk$ , न सूक्तम्  $br^1r^4$ .—इव  $hrfk$ , इह  $r^1r^4$ .

<sup>a</sup> RV. x. 88; see Sarvānukramāṇi and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन  $hm^1r$ , प्रपादेन  $bfkr^2$ , प्रयोगेण  $r^1r^4$ .—दृष्टा मूर्धन्वता  $m^1rb$ , दृष्टा सू-ध्वता  $hd$ , दिष्टा मूर्धता  $f$ , दृष्टा मूर्धता  $k$ .—सूर्यवेद्यानराग्नीनाम्  $kr$ , सूर्यवेद्यानरीराग्नीनाम्  $b$ , सौर्यवेद्यानराग्नीनाम्  $hr^1r^4m^1fr^2r^7$ .

<sup>a</sup> *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*haraṇa*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function :

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरणं तु रससीतत्  $r(r^1r^4?)$ , हरणं रश्मिभिश्चास्त्र  $hr^3m^1fr^5r^7$  (°ण, °श्चि° f), हिरण्यश्चिभिश्चास्त्र k. I have adopted the reading of r, against the weight of the MS. evidence because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38; and, on the other, *raśmibhiḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *raśmibhiḥ*.—कर्मामुच च  $hr^3bfr^5r^7$ , कर्मणामुच r.—येन नातिविजानन्ति  $hdr^3m^1r^2r^5r^7$ , येन नातिविजानाति bfk, यानीमानि च पश्यन्ति r.—सर्वभूतानि br, सूर्यभूतानि  $hr^3m^1fkr^2r^5r^7$ . सूर्य°, the reading of most of the MSS. would be an easy corruption of सर्व°, partly owing to the ū of °भूतानि, and partly because सूर्य° would be in the mind of the copyist. The expression सर्वभूतानि recurs in ii. 31. But सूर्यं भूतानि might have been the original reading.—चक्षुषा  $hdr^3m^1bfr^5r^7$ , तेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vii. 11) *athāsya karma rasādānaṃ raśmibhiḥ ca rasādāhāṇam*, 'the taking up and holding of moisture with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises <sup>a</sup> from (their different powers and spheres,

विजानन्  $r^1r^4$ , विजानं b, विज्ञान  $hm^1k$ , विज्ञानं f, विज्ञाय r.

<sup>a</sup> *Vibhūti-sthāna-sambhavam*, a bahuvrīhi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अथापयन्नधीयानो  $hm^1rfk$ , °यन्धीयान b.—मन्त्रं वैवानुकीर्तयन्  $m^1r$ , सत्सु वैवानुकीर्तयं b, सत्सु वैवानुकीर्तयन्  $r^1r^4$ , मन्त्रं वैवानुकीर्तयेत् fk (°येत् corr. to °यत् f), मन्त्रं वैवानुकीर्तयेत् hd.—स्नानं  $hm^1r$ , स्नान bfk.—साखीकं r, साखीक  $hdkf$  (मा° f), साखीलोका b.—एव गच्छति  $Bhr^3m^1$ , अधिगच्छति r.—The end of the *varga* is here marked by ४ in  $hdbfm^1$ , not in k.

##### 5. Five names of Agni. Derivation of Agni, Draviṇodas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

सूक्तानि  $hdm^1rbfk$ , सूक्तेषु  $r^1r^4$ .—षड्विंशतिस्  $hdbr$ , °शतिः f, °शति  $m^1k$ .

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prthān-nīrvacanaṃ karmajam cp. vibhāgaṃ vibhūti-sthāna-sambhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ñi*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*aṅgaṃ saṃ-ni*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

अधरे hm<sup>1</sup>r, अघरे bfk.—संनयति m<sup>1</sup>fk, सन्नयति hrb, सन्तिष्ठते r<sup>1</sup>r<sup>4</sup>.—वांगं hdm<sup>1</sup>, वागं fk, चांगं b, चाये r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agrañir bhavati, agraṃ yajñeṣu prañiyate, aṅgaṃ nayati saṃnamamānaḥ*; cp. above, i. 91.

<sup>b</sup> *Sam-nayate* is doubtless meant to correspond to Yaska's *nayati saṃ-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *draviṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Draviṇo-das (1).

वापि hm<sup>1</sup>rfk, वा b, चैव r<sup>1</sup>r<sup>4</sup>.—प्रायच्छेन r, प्रायाच्छेन f, प्रायच्छेन hdm<sup>1</sup>. प्रायाद्धेन k, प्रयच्छेन br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 प्र यंसत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8. <sup>b</sup> The *ā* in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. <sup>c</sup> Cp. Nirukta viii. 1: *dhanam draviṇam ucyate . . . balaṃ vā draviṇam*.

<sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (— — —), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the *Mahābhārata*, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana* (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, ततनात्तनुः m<sup>1</sup>, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनु r<sup>1</sup>r<sup>4</sup>.—जज्ञे hm<sup>1</sup>r, यज्ञे bfk.—स्थानेऽयं hm<sup>1</sup>r, स्थानोऽयं f, स्थानोऽयं kr<sup>2</sup>, यव b, यक्षि r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by ५ in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

## 6. Narāsaṃsa, Pavamāna, Jātavedas.

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अनन्तरां hbr<sup>5</sup>r<sup>7</sup>fk, अनन्तरं dr.—कृपण्यवः hrb, कृपाण्यवः m<sup>1</sup>, धूपण्यवः fk.—अमुष्य hm<sup>1</sup>r, अमुष्य b, अमुष्य r<sup>2</sup>, अनुष्य fk.

<sup>a</sup> This expression is borrowed from Nirukta viii. 5: *napād iti anantarāyāḥ prajāyā nāmādheyam*. 'Next after a son' is evidently the meaning here of *anantara*. <sup>b</sup> Yāska also explains Tanūnapāt as a 'grandson,' but in a different sense (cow, milk, sacrificial butter), as the word, according to him, designates the *ājya*. He also quotes Śākapūṇi's divergent explanation of Agni as a 'grandson' (atmospheric waters, plants, Agni).

28. Because he is individually (*prthaktvena*) lauded (*śams*) by men (*nr*)<sup>a</sup> combined at the sacrifice, therefore poets praise this (Agni) as Narāśaṃsa (3) in Āprī hymns.

पृथक्तेन hdm<sup>1</sup>f, पृथक्तेन kr, पृथक्तेन b.—समासेषु hr<sup>3</sup>fm<sup>1</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समक्षेण b, समक्षेण r.—यक्ष्यते m<sup>1</sup>bfbk, यक्ष्यसे hd, यक्ष्यते r, यद्वायते r<sup>1</sup>r<sup>2</sup>(r<sup>4</sup>?).—कारवः hdm<sup>1</sup>rbbk, सूर्यः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This is evidently based on Śākapūṇi's explanation of Narāśaṃsa as Agni (Nirukta viii. 6): *naraiḥ praśasyo bhavati*. Kāthakya's explanation of Narāśaṃsa as sacrifice (*yajña*) is given below, iii. 2.

29. And again because the terrestrial Agni purifies (*punāti*) this universe, therefore he is praised by hermit seers as (the Purifier)<sup>a</sup> Pavamāna (4).

पुनाति hr, पुति b, जानाति fkr<sup>2</sup>.—य च hm<sup>1</sup>r, य च fkr<sup>2</sup>, प्सवः b.—वेखानसर्विभिन्नेन hm<sup>1</sup>r, वेखोनसरिर्विभिन्नेन b, वेखानस ऋषिन्नेन r<sup>2</sup>, वेधानस ऋषिन्नेन k, वीषानस ऋषिन्नेन f. This śloka is omitted here, but added after 31, in a somewhat altered form, by r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings, he is spoken of as Jātavedas (5), and because he became one in whom knowledge (*vidyā*) was produced (*jāta*), or (because) when born (*jāta*) he knows (*adhi-vetti*) wealth;

जातवेदाय कथ्यते hm<sup>1</sup>rffk, जातं वेदाय विद्यते b, जातेर्यद्वाय विद्यते r<sup>1</sup>r<sup>4</sup> (cp. i. 92).—यक्षिष hm<sup>1</sup>kr, यक्षिष b, यक्षिष r<sup>1</sup>r<sup>4</sup>.—जातविद्यो hm<sup>1</sup>r, जातवेद्यो bfbk, जातं वेदो r<sup>1</sup>r<sup>4</sup>r<sup>7</sup>.—वित्तं hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, वित्तं f, वित k, वित्त्वा r.—धिवेत्ति वा hm<sup>1</sup>rb, धिवेति वा fk, य वेत्ति वा r<sup>1</sup>r<sup>4</sup>.

31. or because when born (*jāta*) again and again he is known (*vidyate*) by all beings, therefore he, as the Indra of the middle part (of the universe)<sup>a</sup>, is praised as Jātavedas<sup>b</sup>.

जातः hm<sup>1</sup>r, जातं k, जातां bfr<sup>1</sup>r<sup>4</sup>.—मध्यभागेद्धो hr<sup>3</sup>m<sup>1</sup>bfr<sup>2</sup>, मध्यभागिद्धो r.—

After this (31) śloka, r<sup>1</sup>r<sup>4</sup> add 29 in the following modified form :

पुनाति यदिदं विश्वं ह्येषोऽपिः पार्थिवोऽप्सु सन् ।

वक्षानसाञ्चितेक्षः तात्पवमान इति क्षुतः ॥

The end of the *varga* is here marked by ई in hbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19 : three of these, *jātavidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . enaṃ viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

#### 7. The twenty-six names of Indra: Vāyn, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

यत्तु चीन् hfr, यत्तु चीन् m<sup>1</sup>, य तु चीन् k, यत्तु चीन् br<sup>2</sup>r<sup>5</sup>, यत्तन्वा r<sup>1</sup>, यत्तन्वा r<sup>4</sup>.—  
चन्तः hm<sup>1</sup>r, चन्त b, चन्तं f, चन्ते r<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Vāyn comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere : cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vr̥ṇoti*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीनीमान्यावृणोत्येको hm<sup>1</sup>r bfrk, चीनिमान्यावृणोत्येको r<sup>1</sup>r<sup>4</sup>.—तथेनं bfrk, तेनेनं hm<sup>1</sup>.—शतया hrbfk, प्राङ्गः m<sup>1</sup>.—छपयवः hm<sup>1</sup>r b, पयवः f, पराय च k, तु कारवः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This follows the etymology of Nirukta x. 3 : *varuṇo vr̥ṇotīti sataḥ*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

अरोदीद् hm<sup>1</sup>r f k, रोह्यत् r<sup>1</sup>r<sup>4</sup>.—विबुधृष्टिं ददन्नुषाम hm<sup>1</sup>r, विबुधृष्टिमदानुषाम

'k, विषुवृष्टिरदानृणाम् r<sup>1</sup>r<sup>4</sup>.—इत्यभिसंस्तुतः hm<sup>1</sup>rk, (६)द्रुत्यभिसंस्तुतः f, इत्यभिधीयते <sup>1</sup>r<sup>4</sup>.—This śloka (34) is omitted in b.

<sup>a</sup> This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit tad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*. <sup>b</sup> Cp. *vātavarṣṭi*, 'rain with wind.' <sup>c</sup> That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (*iṣṭe*) over this universe; therefore he has been named Indra (4).

इष्टे h<sup>d</sup>, इष्टे m<sup>1</sup>r, इति f<sup>b</sup>, इत्ति k.—सर्वस्य hm<sup>1</sup>r, सत्यस्य f<sup>k</sup>, सच्चस्य b.—स स्मृतः hm<sup>1</sup>rbf, संस्तुतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r<sup>1</sup>r<sup>4</sup>.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dr̥ṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां दृणाति hm<sup>1</sup>rb (=Nirukta x. 8), इरा ददाति r<sup>1</sup>r<sup>4</sup> (इरां ददाति is the second derivation in Nirukta x. 8), इरां दृणाति f, इरां दृणाति k.—द्रुवन् hrb, ध्रुवम् f<sup>k</sup>.—रवेण hm<sup>1</sup>rb, रौरवेण f<sup>k</sup>.—The last pāda in m<sup>1</sup> is तेनेद्र इति स स्मृतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ॐ in hm<sup>1</sup>b<sup>f</sup>, not in k.

<sup>a</sup> This is identical with the first of several etymologies given in Nirukta x. 8.

### 8. Parjanya, Bṛhaspati, Brahmanaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvaśi<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

यदिमां hm<sup>1</sup>, यदिमा f<sup>k</sup>, यदिमा b.—प्रार्जयत्येको hm<sup>1</sup>, प्रार्जयत्येष f<sup>k</sup>, प्रार्जयत्येष b.—चर्षी h<sup>d</sup>r, चर्षी r<sup>1</sup>r<sup>4</sup>, च चर्षी f, चर्षी b, चर्षिस् m<sup>1</sup>.

<sup>a</sup> The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas tṛper ādyantaviparītasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*. <sup>b</sup> As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metonymic (e.g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetā*) or generator (*janayitā*), therefore (Kumāra) Āgneya<sup>a</sup> sang (of him as Parjanya).

तर्पयत्येष यल्<sup>hm<sup>1</sup>r</sup>, तर्पयंतेष्वयं fk, तर्पयव्यंषव्यं b.—लोकान्<sup>hfk</sup>, लोकान्<sup>m<sup>1</sup>r</sup>, लोकां<sup>b</sup>.—परो जेता<sup>hm<sup>1</sup>rb</sup> (Nirukta x. 10), पुरो जेता<sup>fkr<sup>2</sup></sup>.—यद्वाग्नेयस्ततो bfk, यद्वाग्नेयस्ततो<sup>r<sup>3</sup>m<sup>1</sup></sup>, यद्वाग्नेयस्ततो r, यद्वाग्नेयास्ततो h, यद्वाग्नेयास्ततो d.—38 is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Ārsānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭho vā svayaṃ munih*, and Sarvānukramaṇī: *ete kumāra āgneyo 'paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Brhaspati<sup>a</sup> (6).

बृहता<sup>hm<sup>1</sup>r</sup>, बृहन्ति<sup>fkr<sup>2</sup></sup>, बृहत् b.—०तिरीक्षितः b, ०तिरितीक्षितः<sup>hdm<sup>1</sup>r</sup>, ०तिःरीक्षिततः f, ०ति इतीरितः k.

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by Durga as *mahato asya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra<sup>a</sup> (Grtsamada) praising sang (of him) as protector (*pātāram*) of Brahma<sup>b</sup> (i. e. as Brahmanaspati, 7).

वाग्<sup>b</sup>, वाक्<sup>hm<sup>1</sup>r<sup>1</sup>fk</sup>.—पातारं<sup>hm<sup>1</sup>r</sup>, पानानां<sup>fk</sup>, पातीमां<sup>b</sup>.—ब्राह्मणस्<sup>hm<sup>1</sup>r</sup>, ब्राह्मणास्<sup>fb</sup>.—०होच सुवज्<sup>h</sup>, ०होचः सुवन्<sup>r</sup>, ०होच सुवं<sup>b</sup>, ०होच सुवन्<sup>m<sup>1</sup></sup>, ०होच स्तवं<sup>fk</sup>.—This śloka (40) omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. ii. 23–26.

<sup>b</sup> Nirukta x. 12: *brahmanaspatir brahmaṇaḥ pātā vā pālayitā vā*.

41. Because he entered into the earth (*kṣītau*)<sup>a</sup> at the (proper) seasons, distributing food to the nations<sup>b</sup> (*kṣītibhyaḥ*), therefore Vāmadeva<sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अन्नं<sup>hm<sup>1</sup></sup>, अन्नं<sup>d</sup>, अन्नं<sup>r<sup>3</sup></sup>, अपां<sup>r</sup>. The reading of 41<sup>ab</sup> in the text is that of hdm<sup>1</sup>r (presumably r<sup>3</sup>, as r<sup>1</sup>r<sup>4</sup> omit this line here); this form of the line is added by bfk<sup>r<sup>2</sup></sup>r<sup>1</sup>r<sup>4</sup> after 60<sup>ab</sup> (see v. r. there), instead of it bfk, and in addition to it r (= r<sup>2</sup>; omitted in r<sup>3</sup>r<sup>6</sup>), have here—

ददाति यद्वसन्तो जेचे थ वरजं पुनः । bfk

ददाति यदि सङ्गेचे खृतावम्बरजं पुनः । r



which probably represent—

ददाति यद्वसन् चेचे तृतावम्बरजं पुनः ।

वामदेव  $hm^1 bfk$ , वामदेवः  $r$ , पाकदेव  $r^1 r^4$ .

<sup>a</sup> Nirukta x. 13: *kṣetrasya patiḥ: kṣetram kṣiyater nivāsakarmanas, tasya pātā vā pālayitā vā.* <sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season

gives rain.' <sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसेमं  $hm^1 bfk r^1 r^4$ , मनसेयं  $r^2$ , मनसोमं  $r^3$ .—तु यद्वसं  $h d r$ , तु यद्वसं  $m^1 b$ , तु माद्वसं  $f k r^2$ , इमं द्वसं  $r^1 r^4$ .—शंसत्  $hm^1 f r$ , सशत्  $k$ , संसं  $b$ .—सत्येन सत्ये वै  $h r b$ , सत्येनं सत्ये वै  $f$ , सत्येन सत्ये चे  $k$ , सत्ये सद्ये व  $m^1$ .—स एष  $hm^1 r b f k$ , य एष  $r^5 r^7$ .—नृतम्  $hm^1 r b f k$ , नृषिः  $r^1 r^4$ .—The end of the *varga* is here marked by ८ in  $h d m^1 b f k$ .

<sup>a</sup> Rta is explained in Nirukta iv. 19 as *satyaṃ vā yajñam vā*. Cp. also Sāyaṇa on RV. iv. 23. 8. <sup>b</sup> RV. iv. 23. 8 (in illustration of *ṛta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) 'the call of Rta' (*ṛtasya ślokaḥ*)<sup>c</sup>.

रवेणान्तरसिः चिन्तैः  $h d m^1 r$ , रवेणान्तरसि चिन्तै  $b$ , रवेणान्तरसि चिन्तै  $f k$ , रसं चिन्तौ रवेणान्तरसि  $r^1 r^4$ .—स्थितो व्योम्नेष  $h f r$ , स्थितो व्योम्नेष  $m^1 k$ , स्थितौ व्योम्नेष  $b$ .—अतस्य लोक  $h m^1 r f b$ , अतस्य लोक  $k$ .—इत्येष  $h m^1 r b$ , इत्येषा  $f k$ .—पुनश्चैनं  $h m^1 r b$ , पुनश्चितं  $f$ .

<sup>a</sup> With reference to the meaning 'water' (Nirukta ii. 25: *ṛtam ity udakanāma*); cp. below, ii. 50. <sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i.e. cloud-water, lit. 'internal fluid': *antārasya*). <sup>c</sup> RV. iv. 23. 8<sup>o</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)<sup>b</sup>.

प्रयच्छंस्  $r$ , प्रयच्छंस्  $h d$ , प्रयच्छन्  $m^1$ , प्रयच्छं  $b$ , प्रयच्छ  $f k$ .—मध्यमः स  $h d m^1$ , मध्यमस्य

bfr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—**वास्तोष्पतिं** hdr, **वास्तोःष्पतिः** k, **वास्तोष्पति** f, **वास्तोः पति** b.

\* Nirukta x. 16 : *vāstoṣpatir* : *vāstu vasater nīvāsakarmanas, tasya pātā vā pālayitā vā*.

<sup>b</sup> RV. viii. 54. 1-3, 55. 1. *Caturbhīḥ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiḥ* is perhaps to be supplied here, 101 *ṛgbhīḥ* : but see vi. 41, where *ṛgbhīḥ caturbhīḥ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

**वाचा वेदा** hm<sup>1</sup>r<sup>b</sup>, **वाचो वेद** f, **वाचो वेदे** k.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

\* Nirukta x. 17 : *vācaspatir* : *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhugaṇa Gotama <sup>b</sup> proclaims him as Aditi <sup>c</sup> (12).

**न कुतश्चन** hm<sup>1</sup>, **न कुतश्चि** r<sup>1</sup>r<sup>4</sup>, **कुतश्चि** b, **न कुतश्चि** rfr<sup>2</sup>.—**गोतमो** r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, **गीतमो** hfr. Cp. critical note on i. 58.

\* Cp. RV. x. 90. 1 : *sa bhūmim viśvato vṛtvātiṣṭhat*.

<sup>b</sup> In RV. i. 89. 10 (Nirukta

v. 22, 23). <sup>c</sup> Nirukta iv. 22 : *aditir adinā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiraṇyagarbha <sup>b</sup>, adoring <sup>c</sup> (him), spoke of him as Ka (13).

**यच्छर्म** hm<sup>1</sup>fr<sup>2</sup>r<sup>3</sup>, **यक्षर्म** b, **यच्छत** r, **यक्षर्म** k.—**कमिह्वनसा सुखम्** hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, **कमिह्व मनसा सुखम्** bfk, **एष वीरः शिवः सुखः** r.—**तेनैनम्** hm<sup>1</sup>r, **तेनैवम्** bfk.—**अर्च-  
नुवाच कम** b, **अर्चतु वाचकम्** r, **अचत्तुवाच कम** f, **इहत्तुवाच कम** hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, **एव तु  
वाचकम्** kr<sup>2</sup>.

\* *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramaṇo vā sukho vā*.

<sup>b</sup> The reputed seer of RV. x. 121; see Ārṣānukramaṇī x. 59 and Sarvānukramaṇī on x. 121. <sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving <sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth <sup>b</sup> (to the other world): therefore the seer Yama <sup>c</sup> calls him, the son of Vivasvat <sup>d</sup>, Yama <sup>e</sup> (14).

**प्रजाः** hr<sup>3</sup>m<sup>1</sup>br, **प्रजां** fk.—**प्रयच्छन्स** hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>, **प्रयच्छन्स** bfk, **प्रयच्छेति** r, **नियच्छन्सः** <sup>1</sup>r<sup>4</sup>.—**संगृहीत्वा** hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, **संप्रदीत्स** fk, **संप्रहीत्वा** b, **संगृहीता** r.—**प्रयाति** hr, **ह याति**

bk, ह यानि f, ह पानि r<sup>1</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा मू b, यदो पमा f, पदो पमा k, पुनर्यमम् hm<sup>1</sup>r.—The end of the *varga* is here marked by ९ in hm<sup>1</sup>bfk.

<sup>a</sup> Nirukta x. 19: *yamo yachafiti satah*. <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *pareyivāṁsam . . . saṅgamanam janānām*. <sup>c</sup> The reputed seer of RV. x. 14; cp. Ārṣānukramanī x. 6 and Sarvānukramanī on x. 14. <sup>d</sup> RV. x. 14. 1: *vai-vasvataṁ . . yamam*. <sup>e</sup> Cp. Nirukta x. 20: *agnir apī yama ucyate*.

### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrīkṛtya*) a friend (of him) worship him, therefore Viśvāmītra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मित्रीकृत्य hm<sup>1</sup>bfr, मैत्रं कृत्वैर् r<sup>1</sup>r<sup>4</sup>.—यदिमं hm<sup>1</sup>r, यदिमे fkr<sup>2</sup>, यदेते r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> In RV. iii. 59. 1 (commented on in Nirukta x. 22). <sup>b</sup> That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*ṛta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदाघमासातिगमे m<sup>1</sup>r, निदाघमासातिनिगमे hd, निदाघमासातिनिगमे fk, निदाघमासातिनिगमे b.—यद्वतेनावति चितिम् hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>f (चति f), यद्वतेनावति चिति kr<sup>2</sup>, यदि सेनाववीचिचिम् r<sup>1</sup>r<sup>4</sup>.—जनयन् hm<sup>1</sup>r, जनयं b, जयत् f, जनयत् k.—तेन सः hm<sup>1</sup>r<sup>1</sup>b<sup>1</sup>f<sup>1</sup>k, तेन तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, ii. 43. <sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यस्मिन् m<sup>1</sup>dr, यस्मिन् hfk, यस्मिन् b.—इति प्राह hm<sup>1</sup>r<sup>1</sup>f<sup>1</sup>k, इति प्राणं b (cp. iv. 39), इतीमन् r<sup>1</sup>r<sup>4</sup>.—वाचं प्राहुः सरस्वतीम् all except r<sup>1</sup>r<sup>4</sup> which read दीधनमौर्वशी, i. e. दीर्घतमौर्वशी.

<sup>a</sup> That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yaska (Nirukta x. 24) for Sarasvat, but without explanation. <sup>b</sup> Yaska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātāḥ*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā strī*) are deferred to Nirukta xi. 25-27. <sup>c</sup> 51<sup>cd</sup>=iv. 39<sup>cd</sup>, except that in the latter passage प्राणो takes the place of प्राह. Curiously enough b has in the present passage

the reading **प्राणं** which we should at first sight expect in iv. 39 (cp. notes on that śloka). The reading of  $r^1r^4$  refers to the only two seers who mention Sarasvat, Dīrghatamas in RV. i. 164. 52 and Vasiṣṭha in RV. vii. 96. 4-6.

52. Because being their life (*prāṇa*) he moves<sup>a</sup> (*venati*)—abides—in them, therefore the seer named Vena Bhārgava<sup>b</sup> here calls him Vena (18).

**यदेनत्वेषु**  $hm^1r^3$ , **यदिनत्वेषु** b, **यदेनत्वेन्दु**  $r^5r^7$ , **यदितत्येह** r, omitted in fk.—**आहर्षि-वेनो**  $hm^1r$ , **आहर्षि वेनो** fk, **आहर्षवेनो** b, **आहर्षन्वेनो**  $r^1r^4$  (cp. ii. 47).

<sup>a</sup> Yāska, Nirukta x. 38, explains Vena as derived from the verb *ven* in the sense of 'to desire': *venateḥ kāntikarmāṇaḥ*. This verb is one of the *kāntikarmāṇaḥ* in Naighaṇṭuka ii. 6; it also occurs among the verbs of motion (*gatikarmāṇaḥ*) in Naighaṇṭuka ii. 14. Cp. Roth, Erläuterungen, on Nirukta x. 38. <sup>b</sup> The reputed seer of RV. x. 123, the first stanza of which is explained by Yāska in Nirukta x. 38. Cp. Ārṣānukramaṇi x. 60: *veno nāma bhṛgoḥ sutaḥ*.

53. Primaeval (*agraja*) Heat<sup>a</sup> (*tapas*), desiring (*abhimatya*)<sup>b</sup>, created him month after month: therefore Manyu Tāpasa<sup>c</sup> calls him 'Manyu.'

**माखेनम्**  $hm^1r$ , **माखेनां** bfk, **मासीमां**  $r^1r^4$ .—**अभिमत्त**  $m^1br$ , **अभिपत्त**  $hr^3$ , **अभि-वत्**  $fk r^2$ , **अभितप्य**  $r^1r^4$ .—**तपोऽयजः**  $r^1r^4$ , **ततो जज** k, **ततो ब्रजं** fb, **ततो ब्रजन्**  $hm^1r$ .—**मन्युरित्या°** bfk, **मन्युमित्या°**  $hm^1$ .—The end of the *varga* is here marked by १० in  $m^1$  bfk, not in hd.

<sup>a</sup> My reasons for adopting the emendation *tapo 'grajam* are the following. *Tapas* would account for the patronymic form *tāpasa* in the name of the Rishi invented from the contents of the two hymns RV. x. 83, 84, where Manyu is frequently addressed and connected with *tapas* (83. 2, 3), and might thus be called *manyu tāpasa*. *Tapas* is the starting point of creation in some of the cosmogonic hymns of the RV. (x. 190. 1; x. 129. 3), whence desire, *kāma* (cp. *abhi-matya*), came into being, the first seed of *manas* (cp. *manyu*); and *tapas* is identified with *svayambhu brahma* and called the 'first marvel,' TB. iii. 12, 3<sup>1</sup> (cp. Ved. Stud. iii, p. 129). Manyu in x. 84. 1 (also 83. 3) is identified with Indra (the middle Agni), and Agni in RV. x. 52. 3 is said to be born month after month (*jāyate māsi māsi*, cp. *sasṛje māsi māsy enam*). Thus Manyu Tāpasa would be the deity as well as invented Rishi, though these are regarded as distinct (there being no *ātmatava* here), as Yama in 48, Vena in 52, Tārksya in 58, Mr̥tyu in 60. Dr. Sieg, with whom I corresponded about this passage, wished (with  $r^1r^4$ ) to read *tapo 'grajaḥ*, 'the eldest born of Tapas' (= Manyu Tāpasa), but the meaning seems to me impossible. The MSS. constantly confuse anusvāra and visarga; for instance, in ii. 60 where, in the case of the analogous emendation **मृतम्**, nearly all the MSS. have visarga for anusvāra. Again, *vrajam* (fb) is very close to *grajam*.

<sup>b</sup> Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater dīptikarmaṇaḥ krodhakarmaṇo vadhakarmaṇo vā*. <sup>o</sup> Manyu Tāpasa is, according to Ārṣānukramaṇī x. 33 and the Sarvānukramaṇī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. Asunīti, Apām napāt, Dadhikrā, Dhātṛ, Tārksya.

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits <sup>a</sup> (*asūn*), therefore he is spoken of as Asunīti (20) by Śrutabandhu <sup>b</sup> who praises (him).

नयत्यसून् <sup>hm</sup>1r, पयत्यसौ <sup>fk</sup>, पयःत्यसौ <sup>b</sup>.—सुवता श्रुतबन्धुना <sup>hm</sup>1r, सुवता सुत-  
बन्धुना <sup>b</sup>, सुचनाता सुलबन्धुना <sup>f</sup>, सुचनाता सुतबन्धुना <sup>k</sup>.

<sup>a</sup> Nirukta x. 39: *asunītir asūn nayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst <sup>a</sup>: therefore the seer Gr̥tsamada <sup>b</sup> (in) praising (him) calls him Child of Waters <sup>c</sup> (21).

०मासातिगमे <sup>hm</sup>1r, ०मासानिगमे <sup>bfk</sup>.—मध्ये भवत्यपाम् <sup>hm</sup>1r, मध्ये स्य यत्त्वपाम् <sup>r</sup>1r<sup>4</sup>, मध्ये स्यस्य पत्यथा <sup>fk</sup>, मध्य स्य पत्यथा <sup>b</sup>.—गृत्समदः सुवन् <sup>m</sup>1r, गृत्समद सुवन् <sup>b</sup>, गृत्समद सवन् <sup>fk</sup>, गृत्समघदं सुयं <sup>b</sup>, गृत्समदस्त्वपाम् <sup>r</sup>1r<sup>4</sup>.

<sup>a</sup> Cp. *apṣv antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere),' as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendrah* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apām napāt tanūnapitrā vyakhyātāḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere <sup>a</sup> for eight months, he roars <sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as Dadhikrā (22).

०गर्भोघम् <sup>m</sup>1rbf, ०गर्भोघम् <sup>k</sup>.—आदधत्सो <sup>m</sup>1r, आदधत्सो <sup>hd</sup>, आदधत्सो <sup>f</sup>, ०व्यो <sup>k</sup>, माधत्सो <sup>b</sup>, आहरत्सो <sup>r</sup>1r<sup>4</sup>.—56<sup>cd</sup> omitted in <sup>fk</sup>.—क्रन्दत्य० <sup>hm</sup>1rb, क्रन्दते <sup>r</sup>1r<sup>4</sup>.—०सहन् <sup>hr</sup>, ०सहन् <sup>b</sup>.—०क्रास्तेन कथ्यते <sup>hr</sup>3<sup>m</sup>1<sup>b</sup> <sup>r</sup>2<sup>r</sup>5<sup>r</sup>7, ०क्रेति तदोच्यते <sup>r</sup>1r<sup>4</sup>.

<sup>a</sup> Cp. *antārasāh* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat* *krāmatīti* *vā* *dadhat* *krandatīti* *vā* *dadhadākārī bhavatīti* *vā*.

57. He then himself roaring deposits (*dadhātī*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the Rg-veda) as 'Dhātṛ'<sup>a</sup> (23).

संभृतं hm<sup>1</sup>r, संभृतं b.—य मासिकम् hm<sup>1</sup>r b, द्यमासिकम् r<sup>1</sup>r<sup>4</sup>.—57<sup>a</sup> omitted in fk.—  
उर्व्या धातेषुभिः hm<sup>1</sup>r, उर्व्या धाते ऋषिः f, ऋषिः k, उर्व्या इति ऋषिः b.

<sup>a</sup> There is no corresponding explanation in the Nirukta; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide<sup>a</sup> (*stīrṇe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides<sup>b</sup> (*kṣarati*): therefore the seer Ariṣṭanemi Tārksya<sup>c</sup> has spoken of him thus as Tārksya (24).

स्तीर्णेऽन्तरिक्षे चियति hm<sup>1</sup>r (Nirukta x. 27 स्तीर्णेऽन्तरिक्षे चियति), तूर्यं बिप्रं वज्रसखा r<sup>1</sup>r<sup>4</sup>, तूर्यं बिप्रं त्वज्रसखो f r<sup>2</sup>k, तूर्यं चिपवज्रसखो b.—यद्वा तूर्यं चरत्यसौ hm<sup>1</sup>r (तूर्यमर्थं रक्षति Nirukta x. 27), करोत्यसौ r<sup>5</sup>r<sup>7</sup>, यद्विपत्तिं पन्वति f, यद्वियति पन्वति kr<sup>2</sup>, यद्विपत्तिं षवगृति b, यद्विपातीह धन्विनि r<sup>1</sup>r<sup>4</sup>.—तेनैवम् hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तेनैवम् r (r<sup>1</sup>r<sup>4</sup>?).—The end of the *varga* is here marked by ११ in hm<sup>1</sup>bf, not in k.

<sup>a</sup> Nirukta x. 27: *tārksyas tvaṣṭrā vyākhyātāḥ* (see viii. 13: *tvaṣṭā tūrṇam aśnuta it nairuktāḥ*): *tīrṇe* 'ntarikṣe *kṣiyati* *tūrṇam artham rakṣaty aśnoter vā*. In view of the etymology in the Nirukta, it looks as if *tīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvaṣṭṛ* given below, iii. 16. <sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣati*, the explanation of the Nirukta. <sup>c</sup> The reputed author (Ārṣānukramaṇī x. 61) of RV. x. 178, the first stanza of which is commented on in Nirukta x. 28. *Tārksyarṣiḥ* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging<sup>a</sup> the waters from the abyss (*krntatrāt*)<sup>b</sup>: (therefore) Uruvāsini<sup>c</sup> (i. e. Urvaśi) calls him Purūravas (25)<sup>d</sup> in her own words<sup>e</sup>.

रुवन् r, भवन् b, भ f, भन् k, रोदन् hm<sup>1</sup>.—छन्तचाद् m<sup>1</sup>b, छन्तभाद् hr<sup>3</sup>, छन्तभाद् r, न्वन्तचाद् fk.—विखजज्ञयः m<sup>1</sup>r, विखजज्ञयः f, विखजं नमः h, विखजन्वयः k, विखज-ज्ञयः b.—पुखरवसम् hr, पुखरवसम् m<sup>1</sup>, युत्तरवसम् b, यत्तरवसम् f, यतरवसम् k.—  
०वाक्कीनोरुवासिनी b f k r, ०वाक्कीनू ह d m<sup>1</sup>, ०वाक्कीरुवाशिनी r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of *Urvaśi*, which, however, differs from any of the three derivations given by Yāska in Nirukta v. 13. <sup>d</sup> Cp. Nirukta x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. <sup>e</sup> In RV. x. 95. 7 (commented on by Yāska in Nirukta x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named *Samkusuka*<sup>b</sup>, himself praises as 'Mṛtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्रचावयन्नेति<sup>kd</sup>, प्रत्यावचयन्नेति<sup>f</sup>, प्रचावयन्नेति<sup>h</sup>, प्राचावयन्नेति<sup>m<sup>1</sup></sup>, प्रत्यावयन्नेति<sup>b</sup>, प्राच्या वयं नेति<sup>r</sup>, नेति<sup>r<sup>1</sup>r<sup>4</sup></sup>.—मृतः<sup>fkr<sup>2</sup></sup>, वृतः<sup>hm<sup>1</sup>r</sup>, मृधे<sup>r<sup>1</sup></sup>, मृधम्<sup>r<sup>4</sup></sup>.—Between the two lines of 60 (where it is absolutely out of place) b fkr<sup>2</sup>r<sup>1</sup>r<sup>4</sup>r(r<sup>7</sup>?) add the line (=41<sup>ab</sup>):

ययं<sup>1</sup> चित्तिभ्यो विदधद्<sup>2</sup> यत्त्वृष्वविशत्<sup>4</sup> चित्ती ।

<sup>1</sup>ययं b fkr<sup>2</sup>, येमं<sup>r</sup>.—<sup>2</sup>विदधद्<sup>r</sup>, विदवत्<sup>b</sup>, विर्यत्<sup>f</sup>, विरजत्<sup>r<sup>2</sup></sup>, विरजत्<sup>k</sup>.—<sup>3</sup>यत्त्वृष्व<sup>r</sup>, यत्त्वृष्व<sup>b</sup>, यत्त्वृष्व<sup>f</sup>, यत्त्वृष्व<sup>k</sup>, यत्त्वृष्व<sup>r<sup>2</sup></sup>.—<sup>4</sup>विशत्<sup>r</sup>, विशत्<sup>b</sup>, विशत्<sup>k</sup>, विशत्<sup>f<sup>2</sup></sup>, विशत्<sup>(चित्ती)</sup> r<sup>1</sup>r<sup>4</sup>.

61. जघन्यजः<sup>hm<sup>1</sup>r</sup>, जघन्यसः<sup>b fkr<sup>2</sup></sup>, जघन्यकः<sup>r<sup>5</sup></sup>.—संवर्तयंस्<sup>r</sup>, स्वं वर्तयंस्<sup>r<sup>1</sup>r<sup>4</sup></sup>, संवर्तयंस्<sup>hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup></sup>, संवर्तयत्<sup>fb</sup>, ष्य<sup>k</sup>.—सूर्याद्<sup>b fkr<sup>2</sup>r<sup>5</sup>hr<sup>3</sup>m<sup>1</sup></sup>, सूपी<sup>r<sup>1</sup>r<sup>4</sup></sup>.—उषसं<sup>hm<sup>1</sup>r</sup>, उःसं<sup>b</sup>, उः<sup>fk</sup>.

<sup>a</sup> The explanation of Śatabalākṣa Maudgalya in Nirukta xi. 5: *mṛtyur mārayatīti sato, mṛtam cyāvayati vā śatabalākṣo maudgalyaḥ*. <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārṣānukramaṇī x. 8, and Sarvānukramaṇī on RV. x. 18. <sup>c</sup> Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star: by reason of that function he is Savitr (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं<sup>b f k</sup>, दिवा चरन्<sup>r<sup>1</sup>r<sup>4</sup></sup>, दिवाकरः<sup>hm<sup>1</sup>r</sup>.—प्रसौखिकः<sup>hm<sup>1</sup>r b f k</sup>, प्रसूखिकः<sup>r<sup>1</sup>r<sup>4</sup></sup>.—मासयन्<sup>m<sup>1</sup>f k</sup>, मासयल्<sup>h r b</sup>, माति यल्<sup>r<sup>1</sup>r<sup>4</sup></sup>.—चैष स्वरं<sup>hm<sup>1</sup>r</sup>, चैकश्च रं<sup>br<sup>2</sup></sup> r<sup>3</sup>r<sup>7</sup>, चैक रं<sup>fk</sup>.—सुवन्भगम्<sup>hm<sup>1</sup>r</sup>, सुवन्नगम्<sup>b f k r<sup>3</sup>(r<sup>2</sup>?)</sup>.—The end of the *varga* is here marked by १२ in h b f k, not in m<sup>1</sup>. The end of the preceding line (स्वरश्चिमभिः) is marked in h d by १३, and the end of the *varga* (after भगम्) by १३ ॥ १२ ॥

<sup>a</sup> Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this śloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i.e. Sūrya) stimulates (in general).' <sup>b</sup> The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. <sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitū sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhāi*

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣākapi.

63. Nourishing (*puṣyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praises him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

अस्योत्प्रेति hm<sup>1</sup>r, अस्योत्प्रेति b, अस्योत्प्रेति fk.

<sup>a</sup> Cp. Nirukta xii. 16: *yad raśmipoṣaṃ puṣyati tat pūṣā bhavati*. <sup>b</sup> RV. vi. 53-56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṃsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेज सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapūṇi's opinion that this refers to the three worlds (*prthivyām antarikṣe divi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृथग्याति m<sup>1</sup>r, सायं पृथक् याति hd, सायं पृथक् याति fk, सायं पृथक् न्याति b, सौर्यं पृथक् ते सो r<sup>1</sup>r<sup>4</sup>.—त्यये m<sup>1</sup>r b f k, तये hd.

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśā raśmayas, tais tadvān bhavati, kāśanād vā prakāśanād vā*. Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकैकशस्त्विनं hm<sup>1</sup>r, मां प्रत्येकैकशस्त्वेव r<sup>1</sup>r<sup>4</sup>, मां प्रत्येकैकशस्त्विनं b, यां प्रत्येकैकशस्त्विनं fk.—यमन्यन्ते r, यं मन्यन्ते hdb, य मन्यन्ते fk.—पृथक् नराः hr, पृथक् नराः m<sup>1</sup>d, पृथक् वरा k, पृथक्वराः fb.—विश्वानरस् hm<sup>1</sup>r b f k, विश्वानरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enaṃ narā nayantīti vā*. Cp. Roth's Erläuterungen on Nirukta vii. 21.



67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vr̥ṣā*), he mounts the firmament, therefore he is *Vṛṣākapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x. 86); (or) this highest bull (*vr̥ṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

वृषेḥ br<sup>1</sup>r<sup>4</sup>, वृषेक (without visarga) h d r<sup>3</sup>m<sup>1</sup>fkr<sup>2</sup>, वृषेव r.—०रोहति hm<sup>1</sup>r, ०रोहत b, ०रोहन fk.—The end of the *varga* is here marked at the end of this śloka (*eva sah*) by १३ in h d b f k, not in m<sup>1</sup>. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttaraḥ*), as *varga* 13 and *varga* 14 would thus have five ślokas each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In h d the preceding line (*uttaraḥ*) ends a śloka, numbered ९८, 68<sup>ab</sup> is numbered ९९, 69<sup>ab</sup> as २००, 69 (after *yah*) as १ (= २०१), &c.

<sup>a</sup> Cp. below, vii. 141. <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. <sup>c</sup> This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad rāsmibhir abhīprakampayann eti tad vr̥ṣākapiḥ bhavati vr̥ṣākampanaḥ*.

#### 14. Derivation of Viṣṇu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep<sup>a</sup>, (his name) *Vṛṣākapi* may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to *Vṛṣākapi*<sup>b</sup>, he appears to be bidden<sup>c</sup> thus (*iti*) by Indra.

मन्त्रेषु hm<sup>1</sup>r b, मन्त्रे द्वे f, मन्त्रे ह k.—चिषु hr f k, नृषु b, चिबु r<sup>5</sup>.—धन्वेति m<sup>1</sup>r b r<sup>5</sup>, धन्वेरि f k, धात्विति h d r<sup>3</sup>.—प्रयुक्तो h d m<sup>1</sup>, प्रयुक्तो f k r<sup>1</sup>, प्रायुक्तो b.—वारिषाकपे hm<sup>1</sup>r f b, वृषाकपे kr<sup>2</sup>. It would be best (as in h d) to make śloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

<sup>a</sup> This is meant to be an explanation of *rāsmibhir kampayann eti*. <sup>b</sup> The irregular formation *vāriṣākapa* for *vārṣākapa* seems to be due to the exigency of metre. <sup>c</sup> In the three stanzas (x. 86. 20-22) *Vṛṣākapi* is addressed and called upon to go home (*astam ehi*) by the path which procures sleep (*svapnanaṁśana*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnān nāśayati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viśati*), (or) from *veviṣ* (*veveṣṭi*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्णातेर् hdm<sup>1</sup>r, धिष्णातेर् b, तेर् f, तैर् k.—वेवेष्टेर् h, देवेष्टेर् r, वेष्टेर् m<sup>1</sup>, विद्य-  
स्तोर् bf, विपस्तोर् k: the reading of bk looks like a corruption of व्यञ्जोतेर् (the third  
etymology in Nirukta xii. 18), which may thus have been the original reading of the Bṛhad-  
devatā.—°कर्मणः hdm<sup>1</sup>r, °कर्मणाः f, °कर्मणा bk.—सूर्यः hm<sup>1</sup>bk, सु f, वातः r.—यः  
hdm<sup>1</sup>, यं k, सः r, सं bf.—The third line of 67 (रश्मि°) and 68, 69 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya,  
as it was not given in 64.

<sup>b</sup> Cp. Nirukta xii. 18: *atha yad viṣito bhavati tad viṣṇur bhavati; viṣṇur viśater vā vyaśnoter vā*. The above three explanations are probably meant to correspond to these: *viṣṇāti=viśataḥ, viśati=viśati, vevēṣṭi=vyaśnoti*. ° Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni, Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate enumeration does not exist.

नाम्नां तु bfr, नाम्नां च hdm<sup>1</sup>.—पृथक्त्वेन hdr, पृथक्त्वेन bfr.—The end of the *varga* is here marked by १४ in hdm<sup>1</sup>bfr.—This śloka (71) is numbered as ३ (=२०३) in hd, and ४ (=२०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e.g. *vrtrahan*, which accompany any of the regular names, e.g. Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānāḥ saṃyujya haviś codayatindrāya vrtraghna indrāya vrtratura indrāyāṃhomuca iti; tāny apy eke samāmananti, bhūyāṃsi tu samāmnāt*. Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial, middle, (and) celestial, listen to (an account of) her hymns (and) names according to her sphere.

त्रिविधा तु या hdr, त्रिविधा तु यः m<sup>1</sup>, तृवधामुपा b, (वाग्धया) च विधा तु या f. —°स्थानं नि° hm<sup>1</sup>r, °स्थान वि° b, °स्थानानि fk.

73. Now she owns the entire hymn when the rivers on earth, and when the waters, (and) when the plants<sup>a</sup>, being praised, own it<sup>b</sup>.

एषा  $h m^1 r^3 b f k r^2$ , श्लेषा  $r^1 r^4$ , एता  $r$ .—नद्यः सुता  $h d m^1 b f k$ , नद्यः सुता  $r$ , नद्यः सदा  $r^1 r^4$ .—यदा चैनं  $r^1 r^4 b f k r^2$ , पंच वेनं  $r^3$ , पंच वेनं  $h d$ , पंचवेनं  $m^1$ .—मञ्जव्यापो  $h d m^1 r$  मञ्जव्यापो  $b f k r^2$ .—यदा चौषधयो यदा  $b$ , य चौषधयो यदा  $f$ , यनोषयो यदा  $k$ , यदा चौषधयः सदा  $h d r$ , तदा चौषधयस्तथा  $r^1 r^4$ .

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. <sup>b</sup> *Enam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. *v. r.* of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātrī, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza<sup>b</sup>.

रात्री च  $h d m^1 r$ , सत्री च  $b$ , सत्री च  $f k$ .—चोषाः  $h d r$ , चोषा  $m^1$ , चोषा  $r^1 r^4 b f k r^2$ .—पृथिवी च  $h d r b$ , पृथिवी च  $m^1 f k$ .—भूत्वाप्वार्चं  $h d$ , भूत्वाप्वार्चं  $m^1$ , भूत्वाद्या च  $f k r$ , भूत्वा ज्या च  $b$ .

<sup>a</sup> See below, 75, note <sup>a</sup>.

<sup>b</sup> As her representatives, being thus *rgbhājāḥ*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

नामतोऽश्लेषा  $h d m^1 r$ , नामनो भेषा  $b$ , नामतो भेषा  $f k$ .—केषुचित्  $b f k r$ , तु क्वचित्  $i d m^1$ .

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration *nadyaḥ* to *Agnāyī* in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in 3D. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Ilā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only<sup>b</sup>.

मध्ये सत्यं  $h d m^1 r$ , मध्यसत्यं  $b f k r^2$ .—भूत्वा चोषा  $h m^1 r$ , भूत्वेषा च  $b f k$ .—समयं  $h b r$ , समय  $f k$ , समयं  $m^1$ .—सूक्तं चिमिर्  $h m^1 r$ , सूक्तं मिर्  $b$ , त्तं चिमिर्  $f k$ .—The end of the *varga* is here marked by १५ in  $b f m^1$ , not in  $h d k$ . This śloka (76) is numbered as ८ (= २०८) in  $h d$ , and as १० (= २१०) in  $m^1$ .

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in 76 to 78, all except *Ṛomasā* (and, of course, *Durgā*) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyaḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Ilā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāj* under these three names alone while under the remaining names, which are incidental, she is only *ṛṣabhāj*.

#### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup>fkr, दुर्गे b.—मूखर्चं hdrfk, मूखर्चं b, मूखर्चं m<sup>1</sup>.—छत्वा hdrfk, छत्वा m<sup>1</sup>, छत्वा r<sup>6</sup>r<sup>7</sup>, हत्वा b.—The first line of 77 (*ṣaiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तन्नामानि hm<sup>1</sup>r, सूक्तार्चानां r<sup>1</sup>r<sup>4</sup>, स्ते सुतिर्भाजी च नामानि f, तस्मै सुतिर्भाजी च नामानि सूक्तार्चानां b. This looks as if the words of the text तन्नामानि had been glossed with the words तस्मै सुतिर्भाजी च नामानि सूक्तर्भाजी, i. e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तन्नामानि in b as well as f (where, however, सूक्तर्भाजी is omitted), while only सूक्तर्भाजी was substituted in r<sup>1</sup>r<sup>4</sup>.—यमिन्द्राणि hdm<sup>1</sup>, यमिन्द्राणी r, यमिन्द्राणि b, यमित्राणि f.—भवत्पद्या hdm<sup>1</sup>r<sup>3</sup>, भवत्पद्या b fkr<sup>2</sup>, भवत्पद्या r, चचत्पद्या r<sup>1</sup>r<sup>4</sup>.—राका चानुमतिः hdm<sup>1</sup>r bfk, राका चानुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *kṛtvā* in connexion with *ṛcam* in this interpolated line (see next note) is not clear.

<sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups.

<sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Cp. note <sup>a</sup> on 76.

<sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasī. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

गौर्धेनुर्देवपत्न्योऽद्या hm<sup>1</sup>bfk, गौर्धेनुर्देवपत्न्यो गन्या r, गोरीर्गौर्धेनुपत्न्योऽगन्या r<sup>1</sup>r<sup>4</sup>. देवपत्न्यो घ्रा r<sup>6</sup>r<sup>7</sup>.—स्वस्ति hr<sup>3</sup>m<sup>1</sup>br<sup>6</sup>r<sup>7</sup>, स्वस्ति च fkr<sup>2</sup>, स्वस्त्वथ r.—नैपातिकानि च्छर्भाजि hm<sup>1</sup>r, नैपातिकान्यानिर्भाजि b, नैपातिकान्यानिर्भाजि fk, नैपातिकान् पृथग्भाजि r<sup>1</sup>.

<sup>a</sup> *Yeṣām*: this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nat-pātika*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*ṛgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world: thus on becoming Uṣas as well as Sūryā, she owns the entire hymn<sup>a</sup>.

वाग्भवत्ये° br, वाक् भवत्ये° m<sup>1</sup>, वाक्भवत्ये° hd, वाग्भवत्ये° r<sup>1</sup>r<sup>4</sup>, वामासावत्ये° f.—सूर्यामुं hdm<sup>1</sup>rb, सूर्यामु f.—°अत्रिता bkr, °अत्रिता f, °अत्रिता: hd.—तथा hdm<sup>1</sup>bkr<sup>6</sup>r<sup>7</sup>, तदा r.—सूक्तमुषा rbr<sup>6</sup>r<sup>7</sup>, सूक्तमुखा hdm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākāpāyī (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza<sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuvat*)<sup>c</sup>, she only owns (a stanza) incidentally<sup>d</sup>.

द्वे च ते ध्रुवम् hm<sup>1</sup>rb, द्व च ते ध्रुवं f, त्वे तद्भुवम् r<sup>1</sup>r<sup>4</sup>, ते भुवम् r<sup>7</sup>.—द्वुवम् hdr<sup>3</sup>, द्वुवम् m<sup>1</sup>, ववुवम् r, वुचित् fk, वुचित् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛṣākāpāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. <sup>b</sup> Vṛṣākāpāyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). <sup>c</sup> That is, as belonging to the celestial sphere; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven; cp. my 'Vedic Mythology,' p. 9. <sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā*; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यामेव सती°, going on सतां गौरी &c., doubtless owing to the preceding line ending with सती.—केवला: hm<sup>1</sup>rbk, केला: f, केवलाम् r<sup>1</sup>r<sup>4</sup>.—81<sup>b</sup>=iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरस्वतीम्) is numbered १३ (=२१३), and 82<sup>ab</sup> (ending निषत्) १४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghosā<sup>a</sup>, Godhā<sup>b</sup>, Viśvavārā<sup>c</sup>, Apālā<sup>d</sup>, Upaniṣad, Niṣad<sup>e</sup>, Brahmajāyā (who is) named Juhū<sup>f</sup>, the sister of Agastya<sup>g</sup>, Aditi<sup>h</sup>,

घोषा गोधा<sup>brfk</sup>, गोधा घोषा<sup>hdm<sup>1</sup></sup> (Ārṣānukramaṇi).—°वारापालोपनिषन्निषत्<sup>r<sup>1</sup>r<sup>4</sup></sup>  
<sup>r<sup>1</sup>b<sup>1</sup>kr<sup>2</sup>r<sup>5</sup></sup>, °वारापालोपनिषवन्निषत्<sup>hdr<sup>3</sup></sup>.—नामागस्थस्त्व<sup>m<sup>1</sup>brfkd</sup>, नामा - गस्थस्त्व<sup>h</sup>.

<sup>a</sup> RV. x. 39, 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno hr̥tasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *sapta*, *brāhmyo* [i. e. *brāhmyau* = *brahmapādinyau*] *niṣadupaniṣadau*. <sup>f</sup> Juhū Brahmajāyā, seer of RV.

x. 109; see Ārṣānukramaṇi x. 51, and Sarvānukramaṇi on RV. x. 109. <sup>g</sup> Seer of

RV. x. 60. 6; cp. Ārṣānukramaṇi x. 24; Sarvānukramaṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī<sup>a</sup>, and the mother of Indra<sup>b</sup>, Saramā<sup>c</sup>, Romaśā<sup>d</sup>, Jṛvaśī<sup>e</sup>, and Lopāmudrā<sup>f</sup>, and the Rivers<sup>g</sup>, (and) Yamī<sup>h</sup>, and the wife Śasvatī<sup>i</sup>,

चन्द्रमाता<sup>hm<sup>1</sup>rb</sup>, चन्द्रमाता<sup>fkr<sup>2</sup></sup>.—च शश्वती<sup>hdr<sup>1</sup>r<sup>4</sup></sup>, च शश्वती<sup>m<sup>1</sup>r</sup>, तथैव च<sup>ofkr<sup>2</sup></sup>.—83<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145.

<sup>b</sup> Indramātaraḥ are said to be the Rishis

of x. 153, Ārṣānukramaṇi x. 79.

<sup>c</sup> In several stanzas of x. 108.

<sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95.

<sup>f</sup> i. 179. 1, 2.

<sup>g</sup> In some stanzas of iii. 33.

<sup>h</sup> That

s, Yamī Vaiśvatī in x. 10 and 154.

<sup>i</sup> viii. 1. 34.

Sieg, Sagenstoffe, p. 40, cites passage from the Nītimafjari in which *nārī*, among women (*striṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śasvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramaṇi on RV. viii. 1, and below, vi. 40.

84. Śrī<sup>a</sup>, Lākṣā<sup>b</sup>, Sārparājñī<sup>c</sup>, Vāc<sup>d</sup>, Śraddhā<sup>e</sup>, Medhā<sup>f</sup>, Dakṣiṇā<sup>g</sup>, Rātri<sup>h</sup>, and Sūryā Sāvitrī<sup>i</sup>, (all these) are pronounced to be female seers<sup>j</sup> (*brahmapādinyah*).

श्रीर्लाक्षा<sup>hdm<sup>1</sup></sup>, श्रीलाक्षा<sup>b</sup>, श्रीर्लक्ष्मी<sup>fk</sup>, श्रीर्लक्ष्मीः<sup>r</sup>.—सार्पराज्ञी<sup>hm<sup>1</sup>r</sup>, सयैराज्ञी<sup>o</sup>, सार्पराज्ञा<sup>f</sup>, सार्वराज्ञा<sup>kr<sup>2</sup></sup>.—वाक् अद्वा मेधा<sup>hm<sup>1</sup>r</sup>, वाङ्मुद्रामेधे<sup>b</sup>, वाङ्मुद्रामेधे<sup>fk</sup>.—ईरिताः<sup>hm<sup>1</sup>r</sup>, ईरिता<sup>fk</sup>, ईलिता<sup>b</sup>.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87.

<sup>b</sup> Seer of a khila, cp.

below, viii. 51.

<sup>c</sup> RV. x. 89.

<sup>d</sup> x. 125.

<sup>e</sup> x. 151.

<sup>f</sup> Seer of the

Medhāsūkta, the khila after RV. x. 151.

<sup>g</sup> RV. x. 107.

<sup>h</sup> x. 127.

<sup>i</sup> x. 85.

These three śloka (82-84) are identical with three at the end of the Ārṣānukramaṇi (p. 100-101). With 82-84 cp. i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities; the middle series<sup>b</sup> conversed with seers and deities.

त्वासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्गस्तुष्टाव hm<sup>1</sup>r, वर्गस्त्वष्टा च b, वर्गस्तुष्टा च f, वर्गस्तुष्टा च k.—समूदे hm<sup>1</sup>r, समूदे b, समूदे fkr<sup>2</sup>, समूदे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāva-vṛttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गस्तुष्टोत्तमः hm<sup>1</sup>r, चीञ्च रथोत्तमः k, ~~स्वस्त्योत्तमः~~ bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२१८) in hd, 87<sup>ab</sup> as १९ (=२१९).

<sup>a</sup> For a definition of *bhāvavṛttam*, see below, ii. 120. <sup>b</sup> According to the *Sarvānukramaṇī*, seer and deity are identical in the case of *Sūparājñī* (RV. x. 189: *ātmadai-  
vatam*), *Vāc* (x. 125: *tustāvātmānam*), *Sraddhā* (x. 151), *Dakṣiṇā* (x. 107), *Rātri* (x. 127), *Sūryā Sāvitrī* (x. 85: *ātmadai-  
vatam*). The three others, *Srī*, *Lākṣmī*, *Medhā*, are the seers and deities of *khilas*. *Ātman* here I take to mean 'self' (in accordance with the evident meaning of the *Sarvānukramaṇī* passages just given, and their interpretation by *Ṣaḍguru-  
śiṣya*), the expression *ātmano bhāvavṛttāni jagau* being equivalent to *ātmanam astaud . .  
levatām* in 87. <sup>c</sup> As the object of praise is self.

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity: therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्तुष्टोत्तमः hm<sup>1</sup>r, यस्तुष्टोत्तमः b, यस्तुष्टोत्तमः f, चोत्तमस्तु यः r<sup>1</sup>r<sup>4</sup>.—तस्मादात्म-  
जेषु hm<sup>1</sup>r, तस्मादात्मजेषु b, तस्मादात्मजेषु f, तस्मादात्मजेषु (च) r<sup>1</sup>r<sup>4</sup>.—स्याद्य  
ऋषिः सैव देवता hm<sup>1</sup>r, स्याद्य ऋषि सैव देवता fb, स्याद्य ऋषि देवता k, भवेद्दृष्टव  
देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

भवेद्दृषिः hm<sup>1</sup>rbfk, भवेद्दृषिः r<sup>1</sup>r<sup>4</sup>.—तेनोच्यत hm<sup>1</sup>rb, तेनाच्येन fk.—वाक्येन m<sup>1</sup>kr,  
वाक्ये च hdfb.—देवता तच्च सा hdm<sup>1</sup>r, देवता पुं च सा f, देवता बं च सा k, देवता तेषु  
जा r<sup>1</sup>r<sup>4</sup>, देवता पु सा b.

<sup>a</sup> Cp. Sarvānukramaṇi, Introduction ii. 4: *yasya vākyaṃ sa ṛṣiḥ*. <sup>b</sup> Cp. ibid., ii. 5: *yā tenocyate sū devatā*; see also the three lines quoted from the Devatānukramaṇi by Śaḍguruśiṣya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

कर्मोपसंयहार्थे च  $hm^1$  (and Nirukta i. 4), कर्मोपग्रहार्थे च  $fkr$ , कर्मोपपदग्रहार्थे च  $b$ , कर्मोपग्रहार्थसु  $r^1r^4$ .

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. <sup>b</sup> Cp. Nirukta i. 4: *atha nipātā uccāvacēṣv artheṣu nipatanty apy upamārthe 'pi karmopasaṃgrahārthe*.

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

जनानां  $hm^1r$ , प्रनानां  $f$ , सनानां  $k$ , चनानां  $b$ .—पूरणार्था  $hm^1r$ , पूरणार्थं  $br^1r^4$ , पूरत्यर्थं  $f$ , पूरणार्थं  $k$ .—पूरणार्थस्त्वो  $hm^1rb$ , पूरणार्थं त्वो  $r^1r^4$ , पूरणार्थस्त्वं  $f$ .

<sup>a</sup> Cp. Nirukta i. 4: *atha nipātāḥ . . api padapūraṇāḥ*. <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛtte 'rthe 'mitākṣareṣu grantheṣu vākya-pūraṇā āgachanti, padapūraṇās te mitākṣareṣv anarthakāḥ: kam im id v iti*: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam, im, id, u*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.

91. they are to be recognized as *kam, im, id, u* <sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva, na, cid, nu*—these are the four having the sense of comparison <sup>b</sup>.

कर्मोमिद्विति  $m^1r$  (and Nirukta i. 9), कर्मोमि इति  $h$ , वामोमिद्विति  $b$ , चामोमिद्विति  $f$ , चामिमिद्विति  $kr^2$ .—स्वनेकार्थकाश्च ते  $hm^1r$ , वेन्वोचार्थकाश्च ते  $f$ , स्वानोचार्थकाश्च ते  $b$ , स्वन्वे सार्थकाः सुती  $r^1r^4$ .—इवो न चित्सु  $hr^3$ , इवो नु चित्सु  $m^1$ , इवे न चित्सु  $r^5$ , इव ना चित्सु  $b$ , इव ना चित्सु  $f$ , इव न चित्सु  $r$ .—भवन्ति ते  $hm^1r^3b fkr^2r^5$ , भवन्त्यमी  $r^1r^4$ .—The end of the *varga* is here marked by १८ in  $hbf$ , by १७ in  $k$ , omitted in  $m^1$ .

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete catvāra upamārthe bhavanīti*, the four particles mentioned above being then discussed in the same order.



## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation<sup>a</sup>.

उपमार्थे  $hm^1r^3r^5$ , उपमार्थे  $br$ , उपमार्थे  $fk$ .—प्रतिषेधे स्वनन्त्यशः  $hr^3b fkr^2r^5$ , प्रतिषेध-स्वनेकशः  $r$ , पुरणार्थस्वनर्थकः  $m^1$  (cp. ii. 90<sup>d</sup>).

<sup>a</sup> Cp. Nirukta i. 4: *neti pratishedhārthiyo bhāṣāyām, ubhayam anvadhyāyam . . . pratishedhārthiṣaḥ . . . upamārthiṣaḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many'<sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakaraṇa*)<sup>b</sup>.

वशात्प्रकरणस्येति  $hr^3r^5$ , वशा प्रकरणस्येति  $b$ , वशाः प्रकरणस्येति  $r^2$ , वशात्प्रकरणस्यैव  $m^1$ , वशा प्रकरणं सैति  $fk$ , प्रयोजनवशा ह्येति  $r^1r^4$ .

<sup>a</sup> The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti saṃkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. <sup>b</sup> Cp. RV. Prātiśākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's *Abhidhāna-cintāmaṇi*, ed. Böhlingk, p. 443; Benfey, *Göttinger Gelehrte Anzeigen*, 1859, no. 103, p. 1023.

94. The twenty<sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action<sup>b</sup>; for they differentiate the meaning<sup>c</sup> in the inflexions of noun and verb<sup>d</sup>.

क्रियायोगेन  $hm^1r^3b fkr^2r^5$ , क्रियायोगेणु  $r$ .—ह्यर्थे  $hm^1b$ , त्वर्थे  $r^3r^5$ , ह्यर्था  $fk$ , ह्यर्थान्  $r^4$ , त्वर्थान्  $r$ .—विभक्तिषु  $hm^1r^3b fkr^2r^5$ , विभक्तिभिः  $r^1$ , विभक्तिः  $r^4$ .

<sup>a</sup> This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the Gaṇa *prādayaḥ*. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣakṛt*. <sup>d</sup> Cp. Nirukta i. 3: *nāmākhyātayor arthavikaraṇam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śākataṣyana considered prepositions because of their connexion with action; they are three more.

अनु all MSS. and r.—उपसर्गाः hm<sup>1</sup>rb, उपसर्गाः fk.—ते तु hm<sup>1</sup>, ते त bfk, तेन r.—95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Anu*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *śrad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्र्यथ r.—नामसूक्तप्रयोगेषु hbfbkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup> (among the fragments added in R's edition, p. 56, śloka 130).—वाच्यं प्रकरणं तथा hbfbkr, योज्यं प्रकरणं त्वगु r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १९ in hbfbkr, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40.

<sup>b</sup> This probably refers to BD. i. 23-45.

<sup>c</sup> That is in connexion with gender.

## 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

कृताकृतस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुनर्यहः bfbkr, पुनर्गृहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि चैवाङ्गु hfbkr, सर्वना<sup>o</sup> b, सर्वनामानि वै वाङ्गु r<sup>1</sup>r<sup>4</sup> (śloka 131).—अर्चि चैवं hbfbkr, अर्च्यदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hfbkr, यथा कथा b, त्वया यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *eke*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तद्गुणायत्त r, तद्गुणायत्तम् m<sup>1</sup>, तद्गुणायतम् hd, तद्गुणोयत्त fb, तद्गुणो यत्तु k.—नानान्वयोपाधिः hd, °पायः r, नानान्वयोपाधिः b, नात्वया fk.

<sup>a</sup> Cp. Nirukta ii. 1: *arthanityaḥ parikṣeta*.  
shown by the expression *śabdān arthavaśaṃ nayet*.

<sup>b</sup> That *tad* must refer to *arthah* is

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आनुपूर्वी च hm<sup>1</sup>r, आनुपूर्वी च d, आनुपूर्वे च fk, आनुपूर्वं प्र° b.

101. Gender, root, and inflexion one should, in their respective places, adapt <sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*) <sup>b</sup>.

धातुं विभक्तिं m<sup>1</sup>kr, धातुविभक्तिं hdb, धातुनिविभक्ति f.—संनमेत्तच hdm<sup>1</sup>, संनमे तच bfk, संनयेत्तच r (cp. Nirukta ii. 1: विभक्तीः संनमेत्).—मन्त्रे m<sup>1</sup>bfk, वाक्त्रे hd, वाक्त्रं r.—तत्तत्कुर्यात्तु m<sup>1</sup>b, तत्तु कुर्यात्त f, कुर्यात्तत्तु r, कुर्यात्तन्त्रे तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Cp. Nirukta ii. 1: *yathārthaṃ vibhaktiḥ saṃnamayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guṇa*) <sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

यावतामेव m<sup>1</sup>bfkr, याचनामेव hd.—°भिधेयः स्वात् h, °भिधेय स्वात् m<sup>1</sup>, °भिधेयश्च bfk, °भिधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. i. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guṇa*).

°शब्दं द्विधातुजम् hdm<sup>1</sup>, °शब्दाद्विधातुजम् r, °शब्दद्विधातुजम् f, °शब्दत्रिधातुजम् b.—वापि hdkr, चापि b.—पदं hdm<sup>1</sup>, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and Nirukta ii. 2. <sup>b</sup> That is, derived with a *samāsānta* suffix; cp. *taddhita-samāseṣu*, Nirukta ii. 2. <sup>c</sup> As, for example, *itihāsa* (= *iti haṅsa*). <sup>d</sup> *Vyatikīrṇa*: that is, by transposition of letters; cp. Nirukta ii. 1: *ādy-anta-viparyayaḥ*.

105. Dvigu, Dvandva, Avyayibhāva, and Karmadhāraya, the fifth Bahuvrīhi, and the sixth called Tatpuruṣa (are the compounds)<sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on Nirukta ii. 2. Only four classes are distinguished in the VS. Prātiśākhya (i. 27 and v. 1, commentary), which does not mention the dvigu or the karmadhāraya class.

106. In compounds, as well as in a secondary derivative explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*daṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*daṇḍagrha*),

विग्रहान्निर्वचः m<sup>1</sup>, विग्रहा निर्वचः hdkr, विग्रहान्निर्वचः b.—तद्धिते hdkr, तद्धिते b, तादृशे fk.—निर्भूयाद् hdm<sup>1</sup>, निर्भूयाद् r, निर्वत्सा fk, निर्वर्त्तया b.—दण्डय bfr, दण्डय hd, दण्ड m<sup>1</sup>k.—The end of the *varga* is here marked by २९ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ii. 2: *taddhita-samāseṣu . . . pūrvam pūrvam aparam aparam pravibhajya nirbrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. Nirukta ii. 2: *daṇḍyaḥ . . . daṇḍam arhati*; see also Pāṇini v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavad-bhārya*) as 'he has a fair (*rūpavatī*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Soma*) as 'Indra and Soma' is an example (of a Dvandva).

<sup>a</sup> As an example of a bahuvrīhi. Yāska, in Nirukta ii. 2, 3, exemplifies only the tatpuruṣa class, though without naming it.

108. The form of the sound (*śabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guṇa*), all this has manifold sense : there are ten species (*guṇāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*)<sup>a</sup>.

प्रकृतिर् hdbfk, सङ्कतिर् r.—दृशानवगमे r, दृशानवगमे hdm<sup>1</sup>, दृशानवगुणे bfk.

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*śabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*) ; thus (in) 'Who, pray, O men' (*ko nu maryāḥ* : viii. 45. 37), the interpretation (of) 'goes' (*iṣate*) is in (the sense of) 'fleeing'<sup>a</sup>.

विशेषि स्थापिताः hm<sup>1</sup>r, विशिषे छापिताः b, विशिषे छापिना f, विशिषा द्वापिना k.—पलायने hrbfk.—यथा वृत्तिः hm<sup>1</sup>bf, यथावृत्ति rk.—इतीषते h, इतीष्यते m<sup>1</sup>bfr, इतिष्यते k.—109<sup>cd</sup> and 110<sup>ab</sup> are omitted in d.

<sup>a</sup> The word *iṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense ; in the formula, 'With cold the fire' (*himenāgnim* : i. 116. 8), the term 'frost'<sup>a</sup> (*hima*) is an example.

<sup>a</sup> Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena griṣmānte* ; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree'<sup>a</sup> (*vrkṣe-vrkṣe* : x. 27. 22), explained the word 'man-eating' (*pūruṣādaḥ*) by taking one word (and) dividing (it) into two<sup>b</sup>.

पुरुषादः hdm<sup>1</sup>fr, पूरुषादः b, पुरुषदं k.—The end of the *targa* is here marked by २२ in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism.

<sup>b</sup> Yāska, in Nirukta ii. 36, explains *pūruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *pūruṣādaḥ* as two words.

**23. Yāska's wrong explanations. Dropping of letters.**

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once' <sup>a</sup> (*aruṇo mā sakṛt*: i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyaṇa on RV. i. 195. 18; Geldner, Vedische Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmāye*: iii. 31. 2), he has explained the two words *garbhaṃ nidhānam*, even though (another) word <sup>a</sup> intervenes, by making them into one <sup>b</sup>.

<sup>a</sup> *Sanitur*: the words in iii. 31. 2 being *garbhaṃ sanitur nidhānam*. <sup>b</sup> That is, his explanation, in Nirukta iii. 6, is *garbhanidhānīm*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedische Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvaḥ* <sup>a</sup>, (nor) the sense in *śitāman* <sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree' <sup>c</sup> (*vane na*: x. 29. 1).

०रविज्ञाता hdm<sup>1</sup>r, ०रविज्ञाता b, ०रविज्ञाता f.—त्वःपदे hdm<sup>1</sup>b, त्वपदे fk, त्वः पदा(र्थः) r.—र्थः शितामनि hdm<sup>1</sup>, र्थ शिसामति b, र्थ शिनामनि f, र्थः सिनामनि r.—स्वरानवगमो hdm<sup>1</sup>rfk, स्वरानवगमो b.—वने ने० m<sup>1</sup>r, वने ने० hd, वेवे ने० b, चेने ते० fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tva* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śūkrapūṇi, Taiṭṭiri, and Gālava. From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyó nī adhāyi*, while the Padapāṭha, reading *vā yó nī adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātisākhya, p. 4; Rīg-veda, 2nd ed., vol. iv, p. 9; Sāyaṇa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order <sup>a</sup> (of the words) was (arranged) according to the sense in *Śunah-śepam* <sup>b</sup>, *Narā-śamsam* <sup>c</sup>, *Dyāvā naḥ prthivī* <sup>d</sup>, *nir-askṛta* <sup>e</sup>, and the rest :

प्रभृतिष्वर्थाद् hdm<sup>1</sup>, °तिस्वर्थाद् r, °ति चर्थाद् bfk.—°सीत्क्रमो hm<sup>1</sup>r, °सीत्क्रमो fk, °सीत्क्रमो b.

<sup>a</sup> That is, in the Kramapāṭha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varṇa-krama*). <sup>b</sup> For *śunaś cic chepam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.

<sup>c</sup> For *narā vā śamsam* in RV. x. 64. 3; see RV. Prātiśākhya, *loc. cit.*

<sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as *dyāvāpṛthivī naḥ*; cp. Nirukta ix. 38. <sup>e</sup> For *nir u svasāram aśṛta* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*<sup>a</sup>, *kapiḥ*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

यामीत्यघासु m<sup>1</sup>, यामीत्यघासु hdr, यामीत्यदासु b, यामीत्यदासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For *attrāṇi* in RV. x. 79. 2. <sup>b</sup> For *vṛṣā-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.

<sup>c</sup> A very frequent form in the RV. before consonants beside the rare *nābhau*. There is possibly an allusion to Yaska's etymology (in Nirukta iv. 21): *nābhīr saṃnahanāt*.

<sup>d</sup> Explained by Yaska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamanaśaḥ*.

<sup>e</sup> Given by Yaska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmi*. <sup>f</sup> In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note <sup>1</sup>.

## 24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākya*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

स्वामिधेयं hdm<sup>1</sup>rfk, स्वामिधेयं b.

<sup>a</sup> Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakaraṇa*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>cd</sup> to 122<sup>cd</sup>: मन्त्रेष्वर्चविषे[क --- मन्त्रवि]त्तमैः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

नैरुक्ते यो यतत  $hm^1r$ , निरुक्तो यो यतत  $f$ , निरुक्तो जायते  $k$ .—रूपमपि दुष्कृत्यरं  $hm^1r$  (दुःकृत  $m^1$ ), रूपमपि दुःकृत्य  $f$ , दुःकृत्य  $k$ .

<sup>a</sup> That is, the Veda.

<sup>b</sup> Cp. Nirukta i. 18: *yo 'rthajña it sakalam bhādam aśnute: nākam eti jñānavidhūtapāpmā*.

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vṛttam*) of becoming<sup>a</sup> (*bhāva*).

यथेदमये  $hdm^1$ , यथेदमये  $r$ , यथेदमये  $fk$ .—सदस्य<sup>o</sup>  $hdr$ , शब्दास्य<sup>o</sup>  $f$ .—भाववृत्तं  $hm^1r$ , भाववृत्तं  $fk$ .—वदन्ति  $dm^1rfk$ , वदति  $h$ , प्रचक्षते  $r^1r^4$  (*R*'s edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārāḥ*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*parīṇāmaḥ*), growth (*vṛddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

षड्विकारा  $hdr$ , षड्विकारो  $fk$ , षट्प्रकारा  $r^1r^4$  (p. 56, śloka 128).—अस्मास्त्रित्वं  $hrm^1r^1r^4$  (p. 56, śloka 128), अस्मास्त्रित्वं  $f$ .—परीणामी  $m^1fr$ , परीणामी  $d$ , परिणामी  $h$ , परिणामी  $k$ .—वृद्धिर्हानं वि<sup>o</sup>  $hdr$ , वृद्धिहानिवि<sup>o</sup>  $fk r^1r^4$  (p. 56, śloka 128).—The end of the *varga* is here marked by २४ in  $hm^1f$ , not in  $k$  (nor in  $b$  owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvopradhānam ākhyātam*. Cp. RV. Prātiśākhya ii. 12. 8.

<sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the opinion of Vārsēyāṇi: *ṣaḍ bhāvavikārā bhavanti*.

<sup>c</sup> The passage in Nirukta i. 2 on which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

## 25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,



वशां तु hrfk, वशीः स्तुर् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—ते यथावाक्यम् hrfk, यथावचनम् r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 129).—अभ्यूह्याः r, अद्यु f, अभ्यूह्याः hdm<sup>1</sup> (cp. Nirukta i. 3: अभ्यूहितव्याः).

\* The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvakikārā eteṣām eva vikārā bhavanti.* <sup>b</sup> Cp. Nirukta i. 3: *te yathāvacanam abhyūhitavyāḥ.*

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskāraḥ*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्कारिस्तथैव hm<sup>1</sup>r, नमस्कारस्तथैव fk, नमस्कारस्तथैव b.—अथ वशां hm<sup>1</sup>r, अथ वासां fk, अवासां b.

\* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskāraḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' <sup>b</sup> That is, the three mystical words *bhūr bhuvah svaḥ*.

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

दैवतं तु hm<sup>1</sup>r, दैवतं तु fk, दैवतं च b.

\* Cp. Sarvānukramaṇī, Introduction ii. 10: *samastānāṃ prajāpatiḥ.*

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वाग्देवतो hdb r<sup>1</sup>r<sup>4</sup> (p. 56, śloka 133), वाग्देवतो r, वाग्देवतो f, वाक्देव° m<sup>1</sup>, वाग्देवो k.—दैवः क एव r<sup>1</sup>r<sup>4</sup> bfr, दैवः क एव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after 124 in bfr. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, 25 and 26, however, contain together only eight ślokas instead of ten.

\* On this śloka is based Sarvānukramaṇī, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmiḥ* (see Sādhyaśāstra) corresponds to ka.

## 26. The first three hymns. Authors of Vaiśvadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आग्नेयं hm<sup>1</sup>r<sup>1</sup>fk, अग्नेये b.—°स आर्षकम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, °स आवृणः b, °स आवृणु f, °अग्न्यावृणु k, °स आदितः r.—ज्ञेयाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ज्ञेयास्त्वन्ये b, ज्ञेयास्त्वन्ये fk, ज्ञेयास्त्वन्यो r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r<sup>4</sup>: *ghapustakodhṛtapāṭhaḥ* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha u* are referred to in the notes on śloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (*ārṣakam*) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuṇa (2. 7-9), one also to the Aśvins (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

त्वेषां hm<sup>1</sup>r, तेषां bfk.—°णोऽश्वस्त्रिणो hr<sup>3</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>, °णो द्वास्त्रिणो b, °ण आश्विन्य r.—द्विज्जो hr<sup>3</sup>r<sup>5</sup>, स्त्रिज्जो fkr<sup>2</sup>, विज्जो b, ऐज्जो r.—तो hr<sup>3</sup>r<sup>5</sup>, यो m<sup>1</sup>, वो bfk, यः r.—वैश्वदेवकः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, वैश्वदेवतः bfk, पञ्चमस्तुचः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatrī metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तन्नामा hr<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नान्यः षष्ठाद् r.—विश्वस्त्रिणो वा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, विश्वस्त्रिज्जो fkr. After this there is a lacuna of four pādas in fk: °स्त्रिज्जो [वा -- श्रायति गो] तमे च अजिज्ञानि.—गायत्रोऽन्यस्तु यस्तुचः hdr, गायत्रो त्व यस्त्रिचः b, गायत्रो स्त्वपरस्तुचः r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (r<sup>6</sup> or ca first appears in Rājendralāla's edition in the notes on this śloka, the whole introduction being evidently wanting in this MS.).—वज्रदेवतम् rb (= Nirukta xii. 40), वज्रदेवतम् r<sup>4</sup>, वज्रदेवत्वम् r<sup>3</sup>, वज्रदेवत्वम् hd.—अन्यस्तु m<sup>1</sup>r<sup>3</sup>, अन्यस्तु hb, °मन्त्रस्तु r<sup>1</sup>r<sup>4</sup>.—128<sup>d</sup> = iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāsaḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatrī triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kiṃ cid bahudaivataṃ tad vaiśvadevānāṃ sthāne yujyate*. Cp. Roth, Erläuterungen, p. 167; also Ṣaḍguruśiṣya on Sarvānukramaṇī i. 139.

129. In <sup>a</sup> Luśa <sup>b</sup>, Duvasyu <sup>c</sup>, Śāryāta <sup>d</sup>, Gotama <sup>e</sup>, Rjīśvan <sup>f</sup>, Avatsāra <sup>g</sup>, Paruchepa <sup>h</sup>, Atri <sup>i</sup>, the seer Dirghatamas <sup>j</sup>,

दुवस्यौ <sup>r</sup>, च वात्स्ये <sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup></sup> (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently <sup>r<sup>1</sup></sup> and <sup>r<sup>6</sup></sup>.—गौतमे <sup>hdm<sup>1</sup>b</sup>, गौतमे <sup>r</sup>; the reading of fk (where the गो of लिंगो seems to have caused the lacuna: see note on 128) लिंगौतमे also points to गौतमे. गौतमे and गौतमे are frequently confused in the MSS.: cp. critical note on i. 58.—परक्षेपे <sup>hr<sup>3</sup>f</sup>, परक्षेपे <sup>b</sup>, परक्षेपे <sup>r</sup>, परक्षेपे <sup>kr<sup>2</sup></sup>, परक्षेपे <sup>m<sup>1</sup></sup>.—अचौ <sup>r</sup> (= <sup>r<sup>1</sup>r<sup>6</sup></sup>), पुत्रे <sup>bfr<sup>2</sup>r<sup>5</sup>hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup></sup>: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (क्षेपे अचौ).—दीर्घतमस्युषौ <sup>hm<sup>1</sup>r</sup>, दीर्घतमस्युषौ <sup>b</sup>, दीर्घतमस्युषौ <sup>f</sup>, दीर्घतमस्युषौ <sup>kr<sup>2</sup></sup>.—The end of the *varga* is here marked by रई in hdbfk, not in <sup>m<sup>1</sup></sup>.

<sup>a</sup> The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. <sup>b</sup> Seer of RV. x. 35, 36. <sup>c</sup> Seer of RV. x. 100. <sup>d</sup> Seer of RV. x. 92. <sup>e</sup> Seer of RV. i. 89, 90. <sup>f</sup> Seer of RV. vi. 49-52. <sup>g</sup> Seer of RV. v. 44. <sup>h</sup> Seer of RV. i. 139. <sup>i</sup> Seer of RV. vi. 41-43. <sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha <sup>a</sup>, Nābhānediṣṭha <sup>b</sup>, Gaya <sup>c</sup>, Medhātithi <sup>d</sup>, Manu <sup>e</sup>, Kaksīvat <sup>f</sup>, Vihavya <sup>g</sup>, as well as in many other seers <sup>h</sup>,

कक्षीवति <sup>r</sup>, कक्षीवते <sup>hdm<sup>1</sup>r<sup>4</sup></sup>, कक्षीवते <sup>bfr<sup>2</sup></sup>.—अथर्विषु <sup>hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>bkr<sup>2</sup>r<sup>5</sup></sup>, अथर्विषु <sup>r</sup>.

<sup>a</sup> Seer of RV. vii. 34-37, 39, 40, 42, 43. <sup>b</sup> Seer of RV. x. 61, 62. <sup>c</sup> Seer of RV. x. 63, 64. <sup>d</sup> Seer of RV. i. 14. <sup>e</sup> Seer of RV. viii. 27-30. <sup>f</sup> Seer of RV. i. 121, 122. <sup>g</sup> Seer of RV. x. 128. <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV.<sup>2</sup> vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthin, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya <sup>a</sup>, Bṛhaduktha <sup>b</sup>, Viśvāmitra <sup>c</sup>, and Gāthin <sup>d</sup>, variations (*vipravādāḥ*) <sup>e</sup> are here (in the R̥g-veda) apparent in their respective praises.

विश्वामित्रे च  $hm^1r$ , विष्णवे च  $bfr^2r^5r^4$ .—विप्रवादाश्च  $hm^1r^1r^4r^6$ , विप्रवादास्तु  $r$ , विप्रवादांश्च  $bfk$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaisṛvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

बह्वीनां सं<sup>c</sup>  $hm^1r$ , बह्वीर्वा च<sup>b</sup>, बह्वीर्वा सं<sup>c</sup>  $fk$ .—वैश्वदेवं तद्  $hm^1r^3r^4r^5$ , वैश्वदेवं तम्  $r$ , देवं त्वम्<sup>b</sup>, देवत्वं<sup>f</sup>, देव तुम्<sup>k</sup>.

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> Mantra is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrb fk$ , वदेत्सूर्ये<sup>m</sup>.—बहुदेवतम्  $hm^1r b fk$  (Nirukta xii. 40), देवतम्  $r^1r^6$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*saṃjñā*) 'collective' (*viśva*) is laid down (*nipātītā*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to सुता: (inclusive) are omitted in  $fk$ .—इत्येषा  $bfr^2r^5hm^1r^3r^4$ , इत्यासां  $r$ .—निपातिता  $h dr$ , निपातितौ  $hm^1r^4r^5$ , निपातिति  $fk$ .—The end of the *varga* is here marked by २७ in  $bfk$ , by २८ in  $hd$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, *viśve devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the R̥g-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10–12). These are the Praūga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्वतसु  $hm^1r^3r^5r^4$ , सरस्वतसु bfk, सारस्वतः r.—सप्तम  $hm^1r^3r^5r^4$ , शन्तमा b, उत्तरम  $fkr^2$ , सप्तमसु r.—एताः प्रउग<sup>o</sup> HDR, एता प्रउ<sup>o</sup> b, ष्टमा प्रउग<sup>o</sup>  $fkr^2$ .—After 135<sup>ab</sup> the following line (not found in  $hdm^1r^3bfkr^2r^5$ ) is added by r:

अविध्यमान ऊने वा प्रउगेष्वत आवपेत् ।

—सरस्वतीति  $hm^1bfk$ , सरस्वती तु r.—द्विविध्यम्  $hdm^1$ , द्विविदम् fk, द्विविवम् b, द्विविधाम् r.—अष्टु  $hm^1bfk$ , ह्यष्टु r.—सर्वासु सा  $hm^1r^3r^5r^4$ , संदृश्यते r, सदृश्यते b, सदृश्ये fk.

<sup>a</sup> RV. i. 3. 10-12, where Sarasvatī appears as a Praūga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praūga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Śaunaka has stated that the passages (in which she is praised) as a river <sup>a</sup> are six, (and that there is) not a seventh :

नदीवहेवतावच्च  $hbfbkr^2$  (Nirukta ii. 23), नदीवह्वि वान्वि r.—तत्राचार्यसु  $hdm^1$ , तत्राचार्य<sup>o</sup> b, सूत्राचार्यसु  $fkr^2$ , सूत्राचार्य<sup>o</sup>  $r^3r^4r^5$ , तथैवमुभयं r.—शौनकः  $hdm^1r^3r^4bfkr^2r^5$ , स्मृतम् r.—नदीवन्निगमाः  $r^3r^4r^2r^5$ , नदीवन्निगमा b, नदीवन्निगमो fk, नदीवहेवताः  $hdm^1$ .—षट् ते  $hm^1r^3r^4r^2r^5$ , पन्ने fk, पन्ने b.—136<sup>cd</sup>-138<sup>cd</sup> seem to be omitted in  $r^1$  (and  $r^6$ ?), as these five lines are relegated to a footnote by Rājendralāla Mitra.

<sup>a</sup> Cp. Nirukta ii. 23: *sarasvatīty etasya nadīvad devatāvac ca nigamā bhavanti*.

137. (the six being)<sup>a</sup> ‘Best Mother’ (*ambī-tame*: ii. 41. 6)<sup>b</sup>, ‘Alone’ (*ekā*: vii. 95. 2), ‘On the Dṛṣadvatī’ (*dṛṣadvatyām*: iii. 23. 4<sup>cd</sup>), ‘Citra indeed’ (*citra it*: viii. 21. 18), ‘Sarasvatī’<sup>c</sup> (x. 64. 9 and vi. 52. 6<sup>b</sup>). Yāska, however, regarded this (passage), ‘She with her might’ (*iyam śuṣmēbhiḥ*: vi. 61. 2)<sup>d</sup>, to be a seventh.

अन्विका  $hm^1$ , अन्विका  $fkr$ , अनेका b.—चित्र इक्ष  $hr^3r^4r^2(?)r^5$ , इक्षं bfk.

<sup>a</sup> As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra ic ca, sarasvatī*) there are only five, *sarasvatī* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the RV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Praūga deity; cp. 135, note <sup>a</sup>.

<sup>o</sup> There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuh sindhuḥ*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhiḥ pinvamānā*), and ii. 3. 8 (*sarasvatī sūdhayanī dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhārati* in an *Āpri* hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *ṛṣadvatyām* in the same line is the third pāda of a stanza. <sup>d</sup> This stanza is expressly stated by *Yāska* (*Nirukta* ii. 23) to be addressed to *Sarasvatī* as a river: *athaitan nadvat*.

138. *Aitara* <sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*) <sup>b</sup>, because the oblation is (here) the chief thing <sup>c</sup>, has stated (that it is addressed) to *Vāc* <sup>d</sup>.

•स्तीनां hr<sup>3</sup>r<sup>4</sup>fbkr<sup>2</sup>r<sup>5</sup>, स्तीनां m<sup>1</sup>.—यज्या hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, यज्या fk. The anusvāra must have dropped out owing to the following नै०.—द्वविषः hm<sup>1</sup>r, •द्वविषः b, •द्वविष f, •द्वविष k.—एवेतरो hdm<sup>1</sup>rb, एवोनरी fk.

<sup>a</sup> This name is not found elsewhere.

<sup>b</sup> iv. 14. 7 (among the *yājyānuvākya* texts).

<sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river.

<sup>d</sup> That is, *Sarasvatī*=*Vāc*; cp. *Nirukta* vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (*Naighaṇṭuka* i. 11) discussed.

139. (The hymn) ‘Doer of fair deeds’ (*surūpakṛtnum*: i. 4) is addressed to *Indra*, as well as seven others after it (5–11). Six successive stanzas (beginning) ‘Then according to their wont’ (*ād aha svadhām anu*: 6. 4–9) are addressed to the *Maruts*.

चान्यान्यतः hm<sup>1</sup>b, चान्यतः fk, चान्योऽन्यतः r.—यसादह bfr<sup>4</sup>, यसादह kr<sup>2</sup>, यसादह hdm<sup>1</sup>r.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

## 29. *Indra* associated with the *Maruts* in *RV. i. 6*.

140. One (of them), ‘What is firm’ (*vīlu cit*: 6. 5) is sung in honour of *Indra* with the *Maruts*. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7<sup>c</sup>) <sup>a</sup> is addressed to two deities.

वीळु hdm<sup>1</sup>, वीळु bfr<sup>4</sup>, वीळु r<sup>3</sup>, वीळु r<sup>1</sup>, वीळु r<sup>2</sup>, वीळु r<sup>5</sup>.—इन्द्राय hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, इन्द्राय r, इन्द्रोऽयं r<sup>1</sup>.—एकान्तरायालु hm<sup>1</sup>r, एकान्तरास्त्व• fbk.—अर्धर्चो त्वो dm<sup>1</sup>, अर्धर्चोऽन्यो r<sup>4</sup>r<sup>5</sup>, अर्धर्चान्यो h, अर्धर्चान्यो r, •र्धान्यो b, •र्धर्चो त्वो f, •र्धर्चो त्वो k.—द्विदेवतः brfkr<sup>4</sup>r<sup>5</sup>, द्विदेवतः m<sup>1</sup>, द्वि देवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gūyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavar-casā*); or (this means) 'with him who is glad (and) of equal brilliance'<sup>a</sup>.

मङ्गणप्रधानो hm<sup>1</sup>r, °धायो fk, °धायो b.—हीत्वं चेन्द्रो r<sup>5</sup>, हित्वं चेन्द्रो m<sup>1</sup>, हीत्वं चेन्द्रो h, हीत्वं चेन्द्रो b, हीत्वं चेन्द्रो f, हित्वं चेन्द्रो k, (यं?) हीत्वं च r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, इयं हीन्द्रसु r.—मन्द्रु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>r, मृद्रु b, मन्द्रु: r<sup>2</sup>, मन्द्रु: fk.—समानवर्चसा r<sup>4</sup>(=RV.), °वर्चस्यं hdr<sup>3</sup>m<sup>1</sup>, °वर्चस्यौ r, °वर्चस्य bfk.

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madiṣṇū yuvāṃ sthaḥ; api vā mandunā teneti syāt, samānavarcasety etena vyākhyātam*.

142. Those to whom (the hemistich appears to be) addressed to two deities<sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragr̥hṇanti*)<sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्द्रु hdr, मङ्ग b, मंद k, मण्डू r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>5</sup>.—येषामेव hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, येषामेष r, एषामेव fkr<sup>2</sup>.—एकदेवत्वम् hdbfk, °देवत्वम् m<sup>1</sup>, °द्वैवत्वम् r.—विज्ञाया° hdbf, विज्ञेया° r, विज्ञाना° r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—ध्ययनात् hrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, °त्ययनात् fkr<sup>2</sup>, °त्यनयत् b.

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *praghyā* in the *Padapāṭha*.

143. as *Rodasī* in the Atharva-veda (*atharvāṅgīrasa*) is (regarded as one) of the wives of the gods<sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts<sup>b</sup>.

अथर्वीङ्गिरसे hrm<sup>1</sup>, अथर्वीङ्गिरसे b, आथर्वीङ्गिरसे f, आथर्वीङ्गिरसे k.—I<sub>43</sub><sup>a</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> In RV. v. 46. 8 *ródasī* is treated as *praghyā* in the *Padapāṭha* (doubtless because not accented *rodasī*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *ródasī* here as *rudrasya patnī*. Cp. Sūyāṇa on RV. v. 46. 8.

<sup>b</sup> That the praise of the Maruts is predominant here, is supported by the wording of the Sarvānukramapī: 'the six (stanzas) *ād aha* (6. 4-9) are addressed to the Maruts, *viṣu cid* (6. 5), *indreṇa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṃśam*) with the great Indra.

विचिकित्सितः  $hr^3r^4bfr^2$ , विचिकित्सते r.—मरुन्नृणं महेन्द्रस्य  $hdr$ , मरुन्नृणमहेन्द्रस्य  $r^4(r^3?)bfr$ , मरुन्नृणेनेन्द्रस्य  $r^1r^4r^6r^2$ , सन्नृणं प्रधानस्य  $m^1$ .—समांशं  $hm^1r$ , समांशं f, श्मांशं b, समांसं  $r^1r^4r^6k$ .—सकलं  $hm^1r$ , शाकलं  $r^1r^4r^6$ , साकला  $bfr$ .—The end of the *varga* is here marked by २९ in  $hm^1bfr$ .

30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgniḥ sam idhyate* : 6<sup>a</sup>), is addressed to two deities: they mean Nirmathya and Āhavanīya <sup>a</sup>.

•पिदेवत्यं  $hm^1r$ , •दैवत्यं b, •देवत्यो  $fk$ .—द्विदेवतः  $hbfr$ , द्विदेवतः  $m^1r^3r^4r^5$  (Sarvānukramaṇi द्विपिदेवतः).—निर्मथ्या°  $r^1r^4fk$  Sarvānukramaṇi, निर्मेथ्या°  $hdr^6m^1b$ .—•यार्थाव्  $hdm^1rb$ , •यार्थव्  $fk$ , •यार्था  $r^1r^4$ , •यार्थै  $r^6$ .

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvānukramaṇi on RV. i. 12 : *pādo dvyagnidaivato nirmathyāhavanīyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यास्तु देवताः  $hm^1bfr$ , देवताः सुताः r.—सूयन्ते  $hm^1r$ , स्वयन्ते b, श्रूयन्ते  $r^1r^4r^6fk$ .—ह्यपिना  $hm^1rb$ , पिना  $fk$ .—In  $r^1r^4r^6$  146<sup>c</sup><sup>d</sup> reads :

श्रूयन्ते देवता यासां नामानि शृणुतेह नः ।

147. In the first (stanza) Fuel <sup>a</sup> (*idhma*) is praised, in the second Tanūnapāt, Narāsaṃsa in the third, but in the fourth Īla is praised ;

सुतश्चेधो  $hm^1rb$ , श्रुतश्चेधो  $fk$ , समिद्धस्तु  $r^1r^4r^6$ .—सूयन्ते त्विळः  $hm^1$ , सूयन्ते त्विळः r, श्रूयन्ते त्वितः b, श्रूयन्त त्विळः f, श्रूयतां त्विळः k.

<sup>a</sup> On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktoṣāsā*) in the seventh, while in the eighth are praised together



देव्यस् hm<sup>1</sup>bfk, दैव्यस् r: the Sarvānukramaṇī has the Vedic form देवीः.—न्यय hm<sup>1</sup>rfb, न्यपा r<sup>6</sup>, न्यया kr<sup>2</sup>.—संस्तुती सह hm<sup>1</sup>r<sup>3</sup>, स्तुती सहे (सं being omitted) b, स्तुती रहे (the preceding four syllables अष्टम्यां सं being omitted) fk, स स्तुती सह r<sup>6</sup>r<sup>7</sup>, तु स्तुती सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देव्याव् hm<sup>1</sup>r, देव्याव् fkr<sup>2</sup>r<sup>5</sup>, देव्याद् b.—स्तुतः hm<sup>1</sup>r, स्वतः b, श्रुतः fk.—The end of the *varga* is here marked by ३० in hdm<sup>1</sup>bfk.

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

स्तुतं m<sup>1</sup>r<sup>5</sup>, स्तुत b, स्तुत fk, स्तुतिं hdr.—देवीर् hm<sup>1</sup>, देवी r<sup>3</sup>bfk, देव्यो r.—ऋतीरिति hm<sup>1</sup>r<sup>3</sup>bfk, ऋतीरिह r.

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpris; the second (deity), however, is subject to option (*vikalpate*)<sup>a</sup>.

०या तु विकल्पते hr<sup>3</sup>r<sup>6</sup>bfr<sup>2</sup>, ०या तु विकल्पते m<sup>1</sup>k, ०यायां विकल्पते r.

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn<sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the Ṛg-veda) are ten (in number)<sup>b</sup>.

सहाप्रोसूक्तानि hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, सहयसूक्तानि bfr<sup>2</sup>, सहेव हेतानि r.—तान्येकादश सन्ति च hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, त्वेकादश प्रचक्षते r.—यजूंषि hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, यज्ञांसि b, यजुषः r.—०तराणि तु hm<sup>1</sup>rb, ०तराणि च k, ०तराणि f.

<sup>a</sup> Which consists of twelve *yajūṃṣi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriśūktāni*). Cp. Roth, Erläuterungen, p. 122. <sup>b</sup> The ten Āpri hymns of the Ṛg-veda are enumerated in the Anuvākānukramaṇī, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āprī hymns) relating to the Sautrāmaṇī sacrifice (*sautrāmaṇāni*)<sup>a</sup>, one to Prajāpati (*prājāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āśvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*puruṣasya medhe*)<sup>d</sup>: these (make) six (special additional Āprī hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्य तु hm<sup>1</sup>, पुरुषस्य च rbfk.—यजुःक्षेव r, यजुःक्षेव hm<sup>1</sup> bfk.—तानि षट् hm<sup>1</sup> r<sup>3</sup> bfk r<sup>2</sup> r<sup>5</sup>, तच्च ह r.

<sup>a</sup> That is, VS. xx. 36–46 (cp. ŚB. xiii. 9. 3<sup>16</sup>, note); xx. 55–66 (cp. ŚB. xii. 8. 2<sup>19</sup>); xxi. 12–22 (cp. ŚB. xii. 9. 3<sup>16</sup>). <sup>b</sup> That is, VS. xxvii. 11–22 (see commentary on the first stanza and cp. ŚB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1–11 (cp. ŚB. xiii. 2. 2<sup>14</sup>). <sup>d</sup> Referred to in Śākh. ŚS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29–40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas<sup>a</sup>, and that which Dīrghatamas sang (i. 142),

यजुःष्वादिद्येत तत् m<sup>1</sup> r, यजुःष्वादिद्ये तत् h, यजुष्टादये ततः b, यजुषा इत्येव तः fk, यजुःष्वादिद्येषु च r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—प्रेषगतं hm<sup>1</sup> r<sup>3</sup>, प्रेषकृतं bfk r.—सूक्तं यच्च hm<sup>1</sup>, यच्च यच्च r, यच्च तच्च fkr<sup>2</sup>, यच्च only b, यत्तु तच्च r<sup>5</sup> r<sup>7</sup>.—The end of the *varga* is here marked by ३९ in hm<sup>1</sup> bfk.

<sup>a</sup> That is, Āprī stanzas belonging to (-*gata*) or turned into (-*kṛta*) Praiṣas, the expression being equivalent to Yāska's *praiṣika*, 'consisting of Praiṣas.'

### 32. Tanūnapāt and Narāsaṃsa in Āprī hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāsaṃsa). Both that which is mentioned in (the collection of) Grtsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेधातिथौ hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, मेधातिथेर् fkr<sup>2</sup>, मेधातिथिं r.—वन्ति तु hr bfk, वन्ति च m<sup>1</sup>.—ऋषी गृत्समदे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, ऋषिर्गृत्समदो bfk r.—वाध्यश्चे hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, वाध्यश्च r, वाधुवंसं f, वाधुवंसं k, वानुयंसं b.—च hr<sup>3</sup> r<sup>5</sup> r<sup>7</sup> b, च fk, तु r.

<sup>a</sup> Which would constitute a *ṛṣi-sūkta* according to i. 14, 15. <sup>b</sup> *Ubhayavanti*; cp. Nirukta viii. 22: *maidhātitham dairghatamasam praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the Sarvānukramaṇī, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśī (Vasiṣṭha), contain Narāśaṃsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jama-dagni<sup>a</sup> (x. 110) sang,

अवेस्य hm<sup>1</sup>fr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अवेस्य b, अवे च k, अविस्तु r.—ददर्श च hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददृशे च r.—गस्त्यस्य hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, गस्त्यस्तु r, no particle in k.—जमदग्निस्तु r, जाम. भक्ष b, जामदग्न्यस्य r<sup>5</sup>r<sup>7</sup>, जामदेवस्य hdm<sup>1</sup>r<sup>3</sup>.—There is a lacuna in fk between गस्त्य and यज्जगौ.

<sup>a</sup> The reading of hdm<sup>1</sup>r<sup>3</sup>, *vāmadevaḥ*, is doubtless a corruption of the incorrect reading *jāmadagnaḥ*. There is no Āpri hymn by Vāmadeva, while that of Jamadagni is particularly important, the whole of it being commented on by Yāska (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and Sarvānukramāṇī, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

ॐर्च्यचा यास्तु b, ॐर्च्यचा या तु fk, ॐर्च्यचो यास्तु m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ॐर्च्यचोर्यास्य h, ॐर्च्यचोर्या d, ॐर्च्यचोर्यास्तु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadam*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātaḥ*).

यथापि ताः hr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यथापि ताः bfk, यथापीकाः r.—सर्वम् hr<sup>3</sup>m<sup>1</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सोऽयम् r.—हीधः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, हीधो b, हीधे r, हीधो f.—धातिर्वेतत्कृतम् hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, धातिर्वेतत्कृतम् b, धातिर्वेतत्कृतम् fk, धातिर्वेतत्कृतम् r.—धातो r, धाति bfk, इधेर् hdm<sup>1</sup>.—हीधः hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>, हीधे r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by Yāska (Nirukta viii. 4): *idhmaḥ samindhanāt*.

## 1. Tanūnapāt. Narāśamsa. Iḷa. Barhis.

1. Now this same Agni is (also) Tanūnapāt<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यच्छस्यो तनुम्  $hm^1r^3r^2r^5r^7$ , यच्छस्यो तनुम् <sup>b</sup>, यच्छस्यो तनुम् <sup>f</sup>, सोऽप्युच्यते तनुः  
r.—अमुतोऽस्य  $hm^1r^3bfr^2r^5r^7$ , अमुतस्य r.

<sup>a</sup> Cp. above, ii. 26: *ayam tanūnapād agniḥ*.

<sup>b</sup> Cp. ibid.: *asau hi tananāt tanuḥ*.

<sup>c</sup> Cp. ii. 27: *anantarām prajāṃ āhur napād iti*.

<sup>d</sup> Cp. ibid.: *napād amuṣya caivāyam agniḥ*, and ii. 26<sup>e</sup>.

2. Now some say that Narāśamsa here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*śamsanti*) seated at it.'

नराशंसमिहेके तु  $hm^1r^3bfr^2r^5r^7$ , °सन्त्विहेके तु r.—अग्निमाङ्गरथेतरे  $hm^1r^3r^5r^7$ ,  
हेतुमित्याङ्गरथंतरं <sup>fk</sup>, हेतुमित्याङ्गरथंतरं <sup>b</sup>, हेतुमित्त्वाङ्गरध्वरे r.—इति वाध्वरे  $hm^1r^3r^5r^7$ ,  
इति वा नरः <sup>bk</sup>, इति चाग्नरः <sup>f</sup>, इति वादिनः r.

<sup>a</sup> This is the opinion of Sākapūṇi according to Yāska, Nirukta viii. 6: *agnir iti sākāpūṇir: naraḥ praśasyo bhavati*.

<sup>b</sup> This is the view of Kāthhākya, ibid.: *narāśamsa yajña iti kāthhākyo: narā asminn āsināḥ śamsanti*.

3. Others say he is Agni, because he is Narāśamsa as the object of praise (*praśasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*rtvijo naraḥ*)<sup>b</sup>.

एतमेवाङ्गरथेऽपि  $hm^1r^3br^5r^7$ , इतिमेवाङ्गरथेऽपि <sup>fk</sup>, तदाङ्गरथिमेवायम् r.—  
ह्ययम्  $hr^3bfr^2r^5r^7$ , त्वयम् r.—प्रशस्य <sup>hdb</sup>, प्रवास्य <sup>fk</sup>, प्रशंस <sup>m^1</sup>, शस्यत r.—वैवर्त्विजो  
नरः  $hr^3bfr^2r^5r^7$ , वैवर्त्विजो नरः <sup>m^1</sup>, वैर्विजो नरः <sup>k</sup>, च चत्विजो नराः r.

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that Narāśamsa is (1) Agni: *naraḥ praśasyaḥ* (Sākapūṇi); (2) *yajña: narā asminn āsināḥ śamsanti* (Kāthhākya). The third here added is a combination of the other two: *naraḥ āsinair adhware praśasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac chasyate ṛbhiḥ*.

<sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yājñikāḥ*, so often used by Yāska.

4. Iḷa is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *īḷ*, expressing praise<sup>b</sup>: Agni is called *īḷāvān*<sup>c</sup> ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase <sup>d</sup>.

इलस्युषिक्तं b, इषस्युषिक्तं fk, इषस्त्विषिक्तं r<sup>2</sup>, इडस्त्विषिक्तं r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इडस्त्विषाक्तं hdm<sup>1</sup>, इलात्विषिक्तं r.—ईडेष्य सुतिकर्मणः hr<sup>3</sup>br<sup>6</sup>r<sup>7</sup>, ईडोष्य सुतिकर्मणः f, ईडोष्य सुतिकर्मणः kr<sup>2</sup>, ह्युषिभिर्गतिकर्मणः r.—इळावांस f, इळावांस bk, इडावांस hm<sup>1</sup>r.—वोक्तोऽपिर् hm<sup>1</sup>bk, वोक्तौपिर् f, चोक्तापिर् r.—इडिना hm<sup>1</sup>r<sup>3</sup>, ईडिना r<sup>5</sup>r<sup>7</sup>, ईलिना fb, अलिना k, इरिणा r.—वर्धिकर्मणा r<sup>6</sup>, वर्धिकर्मणा hm<sup>1</sup>r<sup>3</sup>, बुद्धिकर्मणा r<sup>7</sup>, वर्त्तिकर्मणा b, वासर्त्तिकर्मणा fk, गतिकर्मणा r.

<sup>a</sup> The meaning of this reading (*ṛṣi-kṛtaṃ rūpaṃ*) I take to be this: the form *Ṛa*, it is true, does not occur in the *Ṛg-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *id*, 'to praise,' which occur in the *Āpī* stanzas addressed to *Ṛa* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *ṛṣi-kṛtaṃ*, 'made from the root *ṛṣ*' (= *id*, cp. Grassmann, *Wörterbuch*, sub voce *id*); but this seemed incompatible with the following *īdeś ca* (not *īder vā*) and *tena* in the next line, which points to a single antecedent etymology, while Yāska makes no reference to a root *ṛṣ* in his explanation of *Ṛa* (see next note).

<sup>b</sup> Yāska (*Nirukta* viii. 7) derives *ṛla* from either *id* or *idh*: *ītteḥ stutikarmaṇa indhater vā*. <sup>c</sup> Our author has to say 'Agni is called *īlāvān*,' because *ṛla* itself does not occur in the *Ṛg-veda*.

<sup>d</sup> The preceding *vā* in *vokto* shows that the *vardhi-* of the MSS. must also contain *vā* (that is, *vā ṛddhi-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhin* and other derivatives of the root *vr̥dh*, which happens to have the same meaning as *ṛdh*.

5. Again, this Agni is the Litter (*barhis*), for the whole of it (*sarvam*) is furnished (*paribṛṃhitam*) with food <sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribṛṃhitah*) <sup>b</sup> with fuel.

यहुतो hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, यहुतो b, युद्धतो f, यः सुतौ r.—वा सन्न<sup>1</sup>dr, वा सन्न<sup>h</sup>, वा सन्न<sup>bfk</sup>.—परिवृंहितः hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, परिवृंहते fk, परिवृंह्यते b, परिवृंह्यते r.—The end of the *varga* is here marked by १ in dbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the oblations are laid on it.

<sup>b</sup> The etymological explanation is similar to that of Yāska (*Nirukta* viii. 8): *barhiḥ paribarhaṇāt*.

## 2. The Divine Doors. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods) <sup>a</sup>; they follow Agnāyī, and so also Agnāyī (follows) Agni <sup>b</sup>.

द्वारसु r, द्वारस् b, द्वारस् hm<sup>1</sup>r<sup>3</sup>fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—**प्रीक्ता** omitted in fk.—**पत्नयः** hdm<sup>1</sup>, **पत्नय** b, **यत्नयः** fk, **यत्नतः** r.—6<sup>cd</sup> follows the reading of hm<sup>1</sup>rbfk:

अग्निर्देवता नमिं नामाथ एव च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śrayantām patibhyo na . . . devebhyo bhavata supṛāyaṇāḥ*. <sup>b</sup> This remark is intended to show the identity of the *devyo dvāraḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnāyī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Śākāpūṇi, in Nirukta viii. 10, identifies them with Agni: *yajñe gr̥ha-dvāra iti kātthakyah; agnir̥ iti śākāpūṇih*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

ध्रुवं स्थितास्त्रासु hr b f k, ध्रुवास्थितवान् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संस्तूयन्ते hm<sup>1</sup>r<sup>3</sup>b f k r<sup>2</sup>r<sup>5</sup>, स्तूयन्ते च r.—स्तुतिष्वे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, स्तुतिष्वे m<sup>1</sup>, स्तुतिष्वथ r, स्तुतिष्ठथ b, स्तुतिथव f.—हविःषु च m<sup>1</sup>r, हविष्वु च h, हविषु च b f k.

<sup>a</sup> Because they, as well as the other Āprī deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsau*), they too are regarded as related to Agni. For the Dark (*syāvi*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time <sup>c</sup> (*kālā*).

नक्तोषासी च ये hr<sup>3</sup>m<sup>1</sup>f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, नक्तोषा सा च ये r, नक्तोषास्ते b.—आव्यामेयी hm<sup>1</sup> b f r<sup>5</sup>r<sup>7</sup>, आव्यामेयी r<sup>3</sup>d, आमामेयी r, भ्याव्यामेयी k, भाव्यामेयी r<sup>2</sup>.—तथैवो b f k r, तथैवो hdm<sup>1</sup>.—कलेव तु hb, कले च तु fk, कलेव तु m<sup>1</sup>r, कलेव तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Syāvi is the first of the twenty-three names of night enumerated in Naighaṇṭuka i. 7. <sup>b</sup> Thus Syāvi=Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, Uṣas being a part of Syāvi would also be related to Agni. Cp. Nirukta ii. 18: (*uṣāḥ*) *rātner aparāḥ kālāḥ*. The reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is doubtless a corruption of *kalāvamā*, i. e. Uṣas is 'the last portion' of that time.

9. Dawn (*uṣas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean 'the indefinite-coloured one' (*avyakta-varṇā*) <sup>f</sup>.

हमबिन्दुभिः hm<sup>1</sup>rb, हि बिन्दुभिः fk.—अपि वाच्यं hm<sup>1</sup>r (Nirukta viii. 10: अपि वा -- वाच्यं), अमि वा° bfr<sup>2</sup>.—नञ्पूर्वाच्चेरु<sup>2</sup> hd, नञ् पूर्वा चेर् r, नञ् पूर्वा चेद् m<sup>1</sup>, न पूर्व्याच्चेरु<sup>2</sup> b, न पूर्व्याच्चेरु f, (न पूर्व्या?) चेर् r<sup>2</sup>, न पूर्व्याच्चेरु k.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Nirukta ii. 18: *uṣāḥ kasmād? uchatīti*.

<sup>b</sup> Nirukta viii. 10: *nakteti* . .

*anakti bhūtāny avasāyāyena*; cp. ii. 18 on *rātri*: *rāter vā syād dānakarmaṇaḥ: pradiyante 'syām avasāyāyāḥ*.

<sup>c</sup> *Hima-bindu*, in the plural, is here substituted for the plural expression *avasāyāyāḥ*, twice used by Yāska in connexion with night.

<sup>d</sup> That is, *naktā* = *an-aktā*: as far as the meaning is concerned, the derivation from *añj* (from which comes *vy-akta* itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (*anakti*). Rājendralāla Mitra, who has the corrupt reading *pūrvām ver*, refers to RV. i. 72. 9, where the word *veḥ* occurs. This is indeed verification gone wrong.

<sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini.

<sup>f</sup> Cp. Nirukta viii. 10: *api vā naktāgvyakta-varṇā*.

10. For at first she becomes Gloaming (*doṣā*)<sup>a</sup>, at midnight she is Darkling (*tamasvatī*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वोषा fkr.—निशीथे सा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, निशीथ सा fk, मध्ये प्राप्ते r.—तमस्वती bfr, तमस्विनी hr<sup>3</sup>r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तपस्विनी m<sup>1</sup>. I have preferred *तमस्वती*, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—शेषा hm<sup>1</sup>r, शेषा b, शेषा fkr<sup>2</sup>.—*io<sup>ab</sup>* comes first in hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>; in r (= r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) *io<sup>cd</sup>* comes before *io<sup>ab</sup>*.—The end of the *varga* is here marked by २ in b, by a figure meant for २, but looking like ३, in f, by ३ in k, not at all in hdm<sup>1</sup>.—This śloka is numbered ३०० in hd.

<sup>a</sup> *Doṣā* and *Tamasvatī*, as well as *Syāvi* and *Naktā*, occur in Naighaṇṭuka i. 7 as synonyms of *Rātri*.

### 3. The Two Divine Sacrificers. The Three Goddesses. *Tvaṣṭṛ*.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daivya*)<sup>b</sup> by birth.

दैव्याव् bm<sup>1</sup>r (Sarvānukramāṇi), दैव्याव् hdr<sup>3</sup>fkr<sup>2</sup>.—अग्नी hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>r<sup>7</sup>, अग्नी b, omitted in fk, उमो r.—अग्नेर्हि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अग्नेसु r.—दैव्यो m<sup>1</sup>b, दैव्यो hdr, दैव्यो fk; cp. above, i. 108.—अग्न्या hm<sup>1</sup>r, अग्न्या bfr, अग्न्यते r<sup>1</sup>r<sup>6</sup>r<sup>2</sup>r<sup>6</sup>.

<sup>a</sup> This agrees with Yāska's explanation in Nirukta viii. 11: *daivyaḥ hotārāv ayaṃ cāgnir asau ca madhyamaḥ*.

<sup>b</sup> That is, *daivya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी hm<sup>1</sup>r, वर्त्तनी fbk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff. <sup>b</sup> Cp. above, i. 90.

13. Ilā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (*prāptā*), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

०नुगेळा hdm<sup>1</sup>, ०नुगेला r, ०नुसेला r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०नुसेला b, ०नुशेला fkr<sup>2</sup>.—मध्यं प्राप्ता hdr<sup>3</sup>b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मध्य प्राप्ता m<sup>1</sup>, मध्ये लैक्री r.—अमुं hdr m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अमुं bfk.—स्थिताधि लोकों hm<sup>1</sup>rb, स्थितविलोकों r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्थिता हलोको fk.—भवति hm<sup>1</sup>, भव d, भवतो fk, भरती b, भारती r.

<sup>a</sup> *Anugā*: cp. *anuvartate*, above, iii. 6. <sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (*bhajatī*) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाग्ने hm<sup>1</sup>b, वै d, वाग्ने fkr, वै वाग् r.—व्यस्ता b fkr, व्याप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यस्ताम् hdm<sup>1</sup>.—समस्ता b fkr, समस्ताम् hm<sup>1</sup>.—भजत्य० hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b fkr, भजते r.—०मानपि hdr b fkr ०मानसु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. *śrīta* in i. 108, *anuga* in iii. 13, and *anuvartate* in iii. 6. <sup>b</sup> Thus not only does Ilā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvaṣṭr, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (*kasyāpi*, form of Agni)<sup>d</sup>.

यस्त्वयं प्रोक्तः hm<sup>1</sup>r<sup>3</sup> (०त्स्व० r<sup>3</sup>), यः सोऽयमेव r, यस्तुयामेव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यःस्तुयामेव fkr यः यामेव b.—स्तुतिः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स्तुतिः f, स्तुतिः kr.—वर्चः स्तुः hdbm<sup>1</sup>fk, वर्चः स्तु r.—कस्याप्यृक् hdm<sup>1</sup>r, कस्यापृक् r<sup>5</sup>r<sup>7</sup>, कास्यावीच् fkr<sup>2</sup>, कौस्यापीच् b, कौत्साचिष्त् r<sup>4</sup>r<sup>6</sup>.—चार्त्तवेषु च hdr m<sup>1</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>b, आर्त्तवीषु च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्थिवो वाध्यश्चे च कौत्साचिष्वार्त्तवी च.—The end of the *varga* is here marked by ३ in dm<sup>1</sup>b fkr.



<sup>a</sup> That is, in Āprī hymns; our author agreeing with the view of Sākapūṇi quoted in Nirukta viii. 14 (*agnir iti sākapūṇi*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭṛ is first mentioned among the Āprī deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āprī hymns belongs to the middle group: *mādhyamikas tvaṣṭāity āhuḥ, madhyame ca sthāne samāmnātaḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpakartā*. Cp. Sieg, Sagenstoffe, p. 14.

<sup>b</sup> That is, in the stanzas of the Āprī hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only. <sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āprī hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭṛ. Story of Dadhyañc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *tviṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*aśnute*)'<sup>a</sup>, or 'he assists (*ut-tāraṇa*) in works (*karmasu*)'<sup>b</sup>: therefore he obtains this name.

लवतेर्वी hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, तवतेर्वी m<sup>1</sup>, तुचिते वा fkr<sup>2</sup>, तुष्टतो वा r.—तूर्णमश्नुत एव वा hm<sup>1</sup> (cp. Nirukta viii. 13), तूर्णमश्नुत एव वा r<sup>2</sup>r<sup>3</sup>, तूर्णमश्नुत एव च r<sup>5</sup>r<sup>7</sup>, तूर्णमश्नुत एव वा bfk, तूर्णमश्नुवतीति वा r.—कर्मसूतारणो वेति hr<sup>3</sup>br<sup>5</sup>, कर्मसूतारणो वेत्ति r<sup>2</sup>r<sup>7</sup>, कर्मसु तारणो वेत्ति fk, कर्मसु तारणां वेत्ति r.

<sup>a</sup> These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam aśnuta iti nairuktāḥ; tviṣer vā syād dīptikarmaṇas, tvakṣater vā syāt karotikarmaṇaḥ*. In connexion with *tviṣi-tas*, 'from the root *tviṣ*,' Mitra gives one of his marvellously irrelevant references to the Ṛg-veda, x. 84. 2: 'thou art brilliant (*tviṣitas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmaṇaḥ*. The suffix *-tar* would be accounted for by *tāraṇa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *trp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni<sup>a</sup>.

०तमो ररमी hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>, ०तमो यक्षु b, ०तमो यक्ष fk, ०तमोयक्षु r.—चक्षुसुपाश्रितः hm<sup>1</sup>rb, चक्षुसुपाश्रिता fk, चक्षुसो श्रितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोऽपि hr<sup>3</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सापि fk,

सोऽयम्<sup>r</sup>.—<sup>०</sup>वापिं<sup>hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup></sup>, <sup>०</sup>वापिः<sup>br</sup>, <sup>०</sup>वापि<sup>fk</sup>.—वेह च<sup>hr<sup>3</sup></sup>, वेद च<sup>m<sup>1</sup>r<sup>5</sup></sup>, वेद  
व<sup>fbkr<sup>2</sup></sup>, देव च<sup>r<sup>7</sup></sup>, वन्दे च<sup>r</sup>.—यन्माधु<sup>hrm<sup>1</sup>r<sup>5</sup>r<sup>7</sup></sup>, तं मनुं<sup>fr<sup>2</sup></sup>, तं मनु<sup>k</sup>.

<sup>a</sup> This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyañc.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyañc) even that spell (*brahma*)<sup>b</sup>; and the seer became more brilliant by means of the spell.

ब्रह्मापि<sup>hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(g)</sup>, ब्रह्मा च<sup>r</sup>, रद्भोऽपि<sup>n</sup>.—सुताय<sup>hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>,  
पुत्राय<sup>r</sup>.—तदथर्वणः<sup>hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, यदथर्वणे<sup>r</sup>, (सुधत्ता)यमथर्वणः<sup>n</sup>, (सुधृता)यम-  
थर्वणः<sup>n(m)</sup>, (सुधता)यमथर्वणः<sup>n(g)</sup>.—दीप्तिमत्तरः<sup>hr<sup>3</sup>m<sup>1</sup>b<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, वीर्यवत्तमः<sup>r</sup>.—  
18<sup>cd</sup> is omitted in n.

<sup>a</sup> The story of Dadhyañc, as far as related in the following six ślokas (18-23, excepting 18<sup>cd</sup>), is quoted in the Nītimañjarī on RV. i. 116. 12. It is also told by Sāyaṇa (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Śatapatha Brāhmaṇa (xiv. 1. 1<sup>18-25</sup>; see Sacred Books of the East, vol. xlv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषिं<sup>hm<sup>1</sup>bn</sup>, तं मृषिं<sup>n(m)</sup>, तमृषि<sup>fk</sup>, तमृषिर्<sup>r</sup>, तं त्वृषिर्<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.—न हि प्रोक्ते  
मधुन्यस्मिन्<sup>hm<sup>1</sup>rbfk</sup>, मधौ ब्रह्मन्<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, चिप्रं प्रोक्ते मधौ तस्मिन्<sup>n</sup>.—जीवनं त्वोत्सृजा-  
म्यहम्<sup>hm<sup>1</sup>rbfkn</sup>, जीवनं त्वहमुत्सृजे<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विविक्ते<sup>hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup></sup>, विविक्ते<sup>b</sup>, विवेक्ते<sup>f</sup>, विवेक्ते<sup>k</sup>, विधिवन्<sup>r</sup>, भिषजी<sup>n</sup>.—  
तदाचष्टे<sup>hm<sup>1</sup>r<sup>5</sup>bn(g)</sup>, सदाचष्टे<sup>f</sup>, तन्नाचष्टे<sup>n</sup>.—The end of the *varga* is here marked by  
8 in hm<sup>1</sup>bf, not k.

##### 5. The horse's head of Dadhyañc. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आश्विन  $hr^3r^5r^7$  Sāyaṇa, आश्विन  $n(g)$ , आश्विन  $m^1rn$ , अश्विन  $fk$ , यश्विन  $b$ .—भवान्  $hm^1bfbk$ , ऽभवत्  $r$ .—ग्राहयत्वां  $hr^1r^4r^6$ , ग्राहयत्वां  $m^1$ , ग्राहयत्वा च  $fk$ , ग्राहयत्वावे  $b$ , ग्राहय त्वं तन्  $r$ , ग्राहय त्वं च  $n$ .—मेद्वश्  $br^2r^3r^5r^7$ , मेद्वः  $f$ , मेद्वश्  $m^1$ , ऐद्वश्  $hd$ , मेद्वश्  $r$ .—त्वा वधीत्ततः  $hm^1r^3r^2r^5r^7$ , त्वां वधीततः  $b$ , त्वां वधीततः  $f$ , त्वां हनिष्यति  $r$ , (दध्यङ् म) ध्ववधीत्ततः  $n$ .

22. Because Dadhyañc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आश्विन  $m^1r^5r^7$ , आश्विन  $n(g)$ , आश्विन  $hrbfbk$ .—तौ तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्यां  $bfbkr^2n$ .—तदश्वेन्द्रो  $hm^1bfbk$ , तदाश्वेन्द्रो  $r$ .—हरत्स्वं तं  $bf$ , हरत्स्वं तद्  $n(g)$ , हरत्स्वंतर्  $n$ , हरत्संतं  $r$ , हरत्वाव  $hr^3m^1$ , हरत्वाव  $r^5r^7$ .—न्यधत्ताम्  $m^1$ , न्यधात्ताम्  $r$ , न्यवताम्  $bf$ , नवताम्  $kr^2$ , नधत्ताम्  $hr^3r^5r^7$ , अधाताम्  $n(m)n(g)$ , दधीताम्  $n$  (Sāyaṇa has the forms निधाय and प्रत्यधत्ताम्).—यच्छिरः  $hr^3bfbkr^2r^5r^7n$ , तौ शिरः  $r$ .

<sup>a</sup> The ŚB. and Sāyaṇa tell the story only as far as the replacing of the head; cp. ŚB.: *athagasya svam śira āhṛtya tad dhagasya prati dadhatuḥ*; Sāyaṇa: *svakiyaṃ mānuṣaṃ śiraḥ pratyadhattām*. The ŚB. uses the expression *āśvyaṃ śiraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyañc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Śaryanāvāt.

दधीवश्च  $hm^1r^3br^5r^7$ , दधीवश्च  $fk$ , दधीवश्च  $r$ .—चाश्वं  $hm^1$ , चाश्वं  $r$ , चाश्व  $b$ , वाश्व  $fk$ , (दधीचोऽश्वशिरम्) चाश्व  $n$ .—कृतं MSS. and  $r$ , क्षिप्तं  $n$ .

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तदश्वसु  $hm^1r$ , तदश्वसु  $f$ , तदश्वसु  $k$ , तश्वसु  $b$ , तच्छिरसु  $r^1r^2(?)r^4r^6$ .—प्रादाय  $hm^1r^3r^2r^5r^7$ , प्रादात्स  $r$ , प्रदाय  $bfbk$ .—पर्यन्तं  $hm^1r$ , पर्यन्ते  $bfbk$ .—निमज्जति  $hm^1r^3bfbkr^2r^5r^7$ , न्यमज्जत  $r$ .

25. That Tvaṣṭṛ, who is in the group of the middle sphere (*mādhyamika*)<sup>a</sup>, is a modifier (*vikartṛ*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

निपातेन  $hm^1rbfbk$ , निपाते च  $r^1r^4r^6$ .—तस्य  $n$   $r$ , तस्य च  $hm^1$ , तस्य (no particle)  $bfbk$ .—The end of the *varga* is here marked by  $y$  in  $hm^1bfbk$ .

<sup>a</sup> Cp. Nirukta viii. 14 : *mādhyaṃikas tvaṣṭāity āhur, madhyame ca sthāne samāmnātāḥ.*

<sup>b</sup> Tvaṣṭr is often spoken of in the RV. as a fashioner of forms, and is called *rūpakṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पावयतीति वा  $hm^1r^1r^4r^6bfr$ , पावयतीति च  $r$ .

<sup>a</sup> Vanaspati as an Āprī deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3 : *vanānām pātā jā pālayitū vā.*

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsanada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva* : i. 37), which contains six stanzas.

०पतिरिती<sup>०</sup>  $hm^1$ , ०पतिवद्  $bfr$ .—०लितः  $b$ , ०मितः  $fk$ , ०डितः  $hm^1r$ .—मन्द्स्वेत्यस्य  $bfr$ , मन्द्स्वेति च  $hm^1r^3r^6r^7$ .—सूक्तस्य  $bfr$ , सूक्तेन  $m^1$ , सूक्ते च  $hr^3$ .

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āprī deity (x. 110. ०; iii. 8. १; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यास्य  $hm^1r^3br^2r^7$ , याच  $r$ , या  $fk$ .—सर्वेणाञ्जन्ति  $hm^1r^3fkr^2r^5$ , सर्वेषां यति  $r^7$ , ऽर्वेषां जोति  $b$ , समलेनेव  $r$ .

<sup>a</sup> Cp. below, iv. 100.

<sup>b</sup> Yāska in his comment on RV. iii. 8. १ merely remarks (Nirukta viii. 16) regarding Vanaspati : *agnir iti śākapūṣiḥ*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes : *tat ko vanaspatiḥ? yūpa iti kātthakyaḥ, agnir iti śākapūṣiḥ*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

•कृतयोऽनेकाश्च hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, •कृतास्वसंख्यास्तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, •कर्ताष्वसंख्यास्तु r.—स्वयं r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, स्वयं hm<sup>1</sup>, सोऽयं r, omitted in fk.

<sup>a</sup> Cp. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *anuyājās* had been identified: *āgneyā iti tu sthitiḥ, bhaktimātram itarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि कर्ता m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह कर्ता hbfk, कर्ता च r.—स्वाहानां hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, देवानां r.—कृतैस्त्रासाः hbfk, सा कृतिस्याम् r.—सर्वेषाम् hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स तेषाम् r.—The end of the *varga* is here marked by ई in hdm<sup>1</sup>bfk.

<sup>a</sup> In this etymology *kṛti* is explained by *karṭṛ*: while there are many *svāhās*, there is only one maker of them, that is Agni, the source of all beings (cp. i. 61).

#### 7. Tanūnapāt and Narāśaṃsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśaṃsa, are combined as applicable (*prayoktavye*) in only three <sup>a</sup> (hymns) which (thus) contain both <sup>b</sup>.

•पाद्वि° r, •पाद्वि° hdm<sup>1</sup>bfk.—•या च hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, •या तु r.—नरा° rbfk, नस° f, नारा° hd.—समस्येते hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, समस्येते fb, समस्येते r<sup>5</sup>r<sup>7</sup>, समस्येते r.—•वत्सु m<sup>1</sup>rbr<sup>5</sup>r<sup>7</sup>, •वत्स fk, •वत्स hr<sup>3</sup>.—तु hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>, तु fk, च r<sup>7</sup>, इह r.

<sup>a</sup> See above, ii. 155, note <sup>b</sup>.

<sup>b</sup> That is, Tanūnapāt and Narāśaṃsa.

32. The (stanza) containing Narāśaṃsa, as well as the second <sup>a</sup>, may be (applied in behalf) <sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा स्याद् fr, वा स्या bk, चास्या hr<sup>3</sup>r<sup>5</sup>, च स्याद् m<sup>1</sup>.—•या च hr<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, •ये (प्र°) b, •येह r.—नक्रामो वा hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यवा या स्याद् r.—भूतिमिच्छेद्यपि यः hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, भूतिमिच्छे तथापि यः fk, भूरिमिच्छति वापि यः r.

<sup>a</sup> That is, the stanza containing Tanūnapāt.

<sup>b</sup> That is, apart from their usual sacrificial application as *Āprī* stanzas.

33. The hymn, 'Hither with these' (*aiibhiḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaiśvadeva*), is recited (*śasyate*) among the hymns to the All-gods, because, being composed in the gāyatrī metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्तमैभिर्द्यद् h, सूक्तमैभिर्द्यद् m<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सूक्तमैभिर्द्यद् k, इति यत्वेभिर् r.—शस्यते hm<sup>1</sup>rb, कास्यते fk.—iii. 33<sup>d</sup>=ii. 128<sup>d</sup>.

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *viśve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*ṛtu*).

पिबेतीदं hm<sup>1</sup>r<sup>3</sup>, पिबेतीमं r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, पिबेतीनं bf, इतीन्द्रं तु r.—यद्वादशकम् MSS., यद्वादशकम् r.

<sup>a</sup> That is, the deities of the Ṛtuyājas; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1–6) 'with Ṛtu' (*ṛtunā*), in four with the Ṛtus (*ṛtubhiḥ*), then again in two (11, 12) 'with Ṛtu'<sup>a</sup>.

चतस्रष्वतुभिः सह r, चतस्रष्वतुभिः सह b, चतस्रष्वतुभिः सह fk, चतस्रष्वर्तुभिः सह hd.—The end of the *varga* is here marked by ॐ in dm<sup>1</sup>bfbk, by २ in h.

<sup>a</sup> This statement is only approximate as regards this hymn of the RV. (*ṛtunā* occurs in 1–4 and 6, while 5 contains *ṛtūñr*; *ṛtubhiḥ* occurs in 9 and 10 only, and no form of *ṛtu* in 7 and 8; *ṛtunā* in 11 and 12); but it is an exact description of the twelve Praiṣas for the Ṛtu offerings; see TS. vi. 5. 3; AB. ii. 29. 2–4, and Haug, vol. ii, p. 135, note <sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The Ṛtus are here incidentally praised with the deities: so it is both in the hymn of summons (*praiṣa*) for offerings to the Ṛtus, and in the hymn of Gṛtsamada<sup>a</sup> also.

गार्त्समदेऽपि fk, गार्त्समदेति च b, गार्त्समदेषु च hdm<sup>1</sup>.—35, 36 omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, RV. ii. 36; cp. AB. v. 9. 6, Haug, vol. ii, p. 336, note <sup>8</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first <sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭṛ <sup>b</sup> with the third, and Agni with the fourth;

चतुर्थी चाग्निमेव च <sup>m</sup>1<sup>r</sup>3<sup>br</sup>2, चतुर्थी चाग्निमेव च <sup>hd</sup>, चतुर्थी चाग्निमेव च <sup>fk</sup>, अग्निं परया ततः <sup>r</sup>.

<sup>a</sup> With *mukhyayā*, compare *mukhe tu yā*, v. 1. cp. above, iii. 15.

<sup>b</sup> On Tvaṣṭṛ in the Ṛtu hymns,

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuṇa) with the sixth, and with the four <sup>a</sup> beginning with the seventh (7-10) Agni Draviṇodas.

पञ्चम्या <sup>hd</sup>m<sup>1</sup>r, पञ्चम्यां <sup>b</sup>fk.

<sup>a</sup> *Caturbhiḥ*, agreeing with *saptamyādyābhiḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement <sup>a</sup> (*ādeśa*), not from its characteristic mark (*linga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न लिङ्गतः <sup>hm</sup>1<sup>r</sup><sup>b</sup>fk, तु लिङ्गतः <sup>r</sup>1<sup>r</sup>4<sup>r</sup>6.—द्यासां <sup>hb</sup>fk<sup>r</sup>2<sup>r</sup>5<sup>r</sup>7, यासां <sup>m</sup>1, प्यासां <sup>r</sup>.—  
देवतं <sup>hm</sup>1<sup>r</sup><sup>b</sup>fk, देवताः <sup>r</sup>1<sup>r</sup>4<sup>r</sup>6.

<sup>a</sup> Cp. below, iii. 109.

<sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Draviṇodas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathītara, however, says that this hymn consists of single separate praises <sup>a</sup>.

एकादश्या <sup>hd</sup>m<sup>1</sup>r, एकादश्यां <sup>b</sup>k.—रथीतरः <sup>hr</sup>bf, रथांतरः <sup>kr</sup>2.—The end of the *varga* is here marked by ८ in <sup>b</sup>fk<sup>m</sup>1, not in <sup>hd</sup>.

<sup>a</sup> In other words that it is a *prthakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhakta-stuti*).

बहुदैवे द्विदैवे  $hm^1r$ , बहुदेवते द्वन्द्वे  $b fkr^2$ , बहुदेवताद्वन्द्वे  $r^1r^4r^6$ .—गुणैर्वा  $hm^1rbfk$ , गुणैः खैर्  $r^1r^4r^6$ .—विभक्तस्तुति तद्  $r$ , विभक्तस्तुततद्  $fk$ , विभक्तस्तुतिमद्  $b$ , विभक्तस्तुति तद्  $hdm^1$ , मभक्तस्तुति तद्  $r^1r^4r^6r^2(?)$ ; cp. v. r. below, iii. 82; विभक्तस्तुतिः in Nirukta vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutiḥ* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *saṃstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-saṃstava*), that which contains the characteristic 'All' (*viśva-līṅga*), and that which contains separate praise (*prthak-stuti*).

चिविधानि  $hm^1r$ , चिविधा वै  $b$ , चिवेधा वै  $fk$ .—पृथक्स्तुति  $h$ , ऽतिः  $dm^1bfkr$  (cp. ऽस्तुतीदं in 40 and ऽस्तुतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-līṅga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पृथक्स्तुति  $hm^1bfk$ , ऽस्तुति तु  $r$ .—विश्वैः खैः  $hm^1r$ , विश्वैः खः  $f$ , ऽश्वः  $k$ , विश्वैः खैः  $b$ .—कर्मवैर्गुणैः  $hm^1rbfk$ , स्वकर्मभिः स्तुतः  $r^1r^4r^6$ .—43<sup>d</sup>=iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapiṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśve*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Cp. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-saṃstava*).

उद्दिश्य यद्  $rm^1$ , उद्दिश्य वद्  $hdb$ , (विश्वं) नद्दिश्य वद्  $f$ , विश्ववद्  $k$ .—देवांस्तौति  $hm^1bk$ , देवां स्तौति  $f$ , देवांस्तु यच्च  $r^1r^4r^6$ .



45. But (the term <sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga <sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitr, 'I invoke' <sup>c</sup> (*hvaṃyāmi*: i. 35), nor in the Sūryā (hymn) <sup>d</sup>, in (regard to) oblation (and) sacrifice <sup>e</sup> (*makha*);

भागस्य सूक्तादौ hdm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, भागो खसूक्तादौ r<sup>6</sup>, भागोऽखसूक्तादौ r (cp. 51).—<sup>०</sup>वौषसेषु वा br<sup>5</sup>, <sup>०</sup>वोषसेषु वा hm<sup>1</sup>r<sup>3</sup>, <sup>०</sup>कोषसेषु वा fk, (न सूर्ये) त्वौषधेषु वा r.—मखे hdm<sup>1</sup>r<sup>3</sup>bfr<sup>5</sup>, मुखे rk.—The end of the *varga* is here marked by ९ in hdm<sup>1</sup>bfr.

<sup>a</sup> That is, *vaiśvadeva*. <sup>b</sup> *Bhāgasya sūktāḍau* = *bhāgasya sūktasya ḍau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevī*. <sup>c</sup> In the first stanza of this hymn Savitr is associated with several other deities, but it is not *vaiśvadevī*. <sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies. <sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*) <sup>a</sup>, or where the word 'associated' (*sajoṣāḥ*) or 'together' (*sajūḥ*) <sup>b</sup> may be (used).

प्रवादेशु hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, प्रपादेशु r.

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation. <sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana <sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasāṅgāt*).

यस्मिन् hm<sup>1</sup>r<sup>3</sup>b, अस्मिन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रसङ्गाद् hm<sup>1</sup>r, प्रसन्नाद् bk, प्रसन्नाद् f.—परिकीर्तनम् hm<sup>1</sup>r<sup>3</sup>b, परिकीर्तितम् fk.—लामकायनः hd, लोमकायनः m<sup>1</sup>r, रोमकायनः bfr<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere <sup>a</sup> (in the hymn), the seers adore with formulas. That <sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, संसुतवत् r (cp. 81<sup>a</sup>).—मन्त्रैस्तद्वृषयोऽर्चन्ति hm<sup>1</sup>r, मन्त्रैस्तद्वृषयोऽर्चन्ति b, मन्त्रैस्तद्वृषयोऽर्चन्ति fk, देवतामृषयोऽर्चन्तः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—बुध्येत dr, बुध्येत h,

बुधेति  $m^1$ , बुधेति  $fk$ , बुधे  $b$ .—शास्त्रवित्  $hm^1r^3bfr^2r^5r^7$ , शास्त्रतः  $r$ .—48<sup>a b</sup> is nearly identical with iii. 81<sup>a b</sup>.

<sup>a</sup> Cp. the next śloka; also i. 22.

<sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prthaktveṣu*).

आदौ हि  $m^1bfk$ , आदौ तु  $r$ , आदौ  $hd$  (no particle).—मध्ये वान्ते च  $b$ , मध्ये चांते च  $f$ , मध्ये च वान्ते च  $hd$ , मध्ये च चांतेषु  $m^1$ , मध्ये वान्ते च  $r$ .—पृथक्त्वेषु  $hdr^3r^6$ , पृथक्त्वेषु  $m^1r^7$ , पृथग्दृष्टु  $fk$ , विधावृक्षु  $r$ .—कर्तुमिः  $hr^3r^6m^1fr^7$ , कर्मभिः  $kr$ .—ऽण्यनपदिष्टानि  $hbf$ , ऽण्यनपदिष्टानि  $m^1$ , ऽण्यनपदिष्टानि  $r$ , ऽण्यनपदिष्टानि  $k$ .—कचित्  $hm^1rbfk$ , वृत्तवत्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitr<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मैव तावत्सावित्र्यां  $hm^1r$ , कर्मैव ताव सावित्रीयां  $fk$ , कर्मव ताव सावित्रीभ्यान्  $b$ .—यज्ञेनुः सप्यनद्धाही  $hm^1r^5r^7$ , यज्ञेनुसमद्धाही  $fk$ , यज्ञेनसद्धाही  $b$ , यज्ञेनुसप्यनद्धाही  $r$ .—वोल्हा दोगध्यासुरेव वा  $hm^1r$  (च  $m^1$ ), चोल्हा दोख आसुरेव वा  $fk$ , वोल्हा देगवृश्चासुरेव वा  $b$ .—The end of the *varga* is here marked by १० in  $hdm^1bfk$ .

<sup>a</sup> The Nivid to Savitr is RV. i. 24. 3; cp. AB. v. 17. 7.

<sup>b</sup> Cp. below, iii. 78; see also i. 7: *stutis tu karmaṇā* &c. <sup>c</sup> In VS. xxii. 22: *dogdhri dhenur voḍhānaḍvān āśuḥ sapṭih*; quoted below, with a slight variation, iii. 79.

# 11. Hymn-owning and incidental deities. Seers of Vaiśvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhiḥ*, i. 14):

भागे यत्  $hb$ , भागे यत्  $m^1$ , भागे यः  $r$ , भासे य  $fk$ .—ऽदीनश्चसंस्तौ  $hm^1r$ , ऽदींश्चाश्चसंस्तौ  $r^1r^4r^6r^2$ , ऽदीश्चश्चसंस्तौ  $f$ , (मि) चाश्चाश्चसंस्तौ  $b$ .—वैश्वदेवे  $bfr$ , ऽदेवो  $hd$ .

<sup>a</sup> That is, in the first stanza; see above, iii. 45.

<sup>b</sup> That is, in the first stanza.

<sup>c</sup> See above, iii. 33: *āgneyaṃ sūktam . . vaiśvadevam ihocyate*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasaṅgāt*) praises another deity at the same time<sup>d</sup>.

न्या सुवन्तृचः d, न्या सुवन्तृचः h, न्या सुवन्तृचः m<sup>1</sup>, न्याः सुवन्तृचः r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, न्या सुवन्तृभिः b, न्या सुचं नृभिः f, न्या सुवं नृभिः k, न्यां सुवन्तृभिः r.—प्रातयोगात् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, प्रातियो-गात् hd, प्रातयोगात् f, प्रातयोगात् k, प्रातयोगात् b.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in jagatī, the rest in triṣṭubh; the first and last of the hymn to Savitṛ (i. 35), mentioned above (45) in this connexion, are also in jagatī, the rest in triṣṭubh.

<sup>b</sup> Cp. above, i. 22, and below, v. 171.

<sup>c</sup> The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim, prātar indram* &c.

<sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāginī*); but the one whom he praises on occasion (*prasaṅgena*) is to be recognized as incidental (*nipātini*)<sup>b</sup>.

वदत्यर्थवादान् hrbk, °दात् f, °दान् m<sup>1</sup>, वदत्यर्थपादाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>c</sup> omitted in fkm<sup>1</sup>.

<sup>a</sup> Cp. *artham bruvantam* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhanyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nirdiṣṭa*)<sup>c</sup>.

चतुर्धा भण्यते तस्मिन् hd, चतुर्धा भण्यते चास्मिन् r, चतुष्टा हन्यते तस्मिन् b, न तु व्याहन्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hdr<sup>3</sup>, सूक्ते चा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—सर्वासु hm<sup>1</sup>r, सर्वासु bfk.—ऋषीन् hm<sup>1</sup>rb, ऋषिन् fk.—सुवन्तृभिः hdr, सुवन्तृभिः f, सुवन्तृभिः m<sup>1</sup>b, सुवन्तृभिः k.

<sup>a</sup> That is, I suppose, if the term *viśve* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133.

<sup>b</sup> This,

I suppose, is meant for a paraphrase of *viśvān devān*.

<sup>o</sup> This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>f</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>f</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreyā, Nābhāka, Kāśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Brhaduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, Rjīśvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śāryāta<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथि<sup>r</sup> bfk, °थिस्त्व<sup>m</sup> d, °थिस्त्व<sup>h</sup>.—°गस्थस्त्व<sup>h</sup> m<sup>1</sup> r, °गस्थस्त्व<sup>h</sup> bfk r<sup>2</sup> r<sup>5</sup>.—बृहदु<sup>o</sup> hm<sup>1</sup>, बृहदु<sup>o</sup> bfk r.—वसुकर्णश्च<sup>h</sup> d m<sup>1</sup>, च सुकर्णश्च<sup>h</sup> f k r, वसुकर्णश्च<sup>h</sup> b.—शार्यातो<sup>r</sup>, शर्यातो<sup>h</sup> m<sup>1</sup>, शार्यातो<sup>h</sup> f k, सार्यातो<sup>h</sup> b.—गोतमो लुशः<sup>r</sup> (= r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>), मानवो न यः<sup>h</sup> m<sup>1</sup> bfk, मानवो यमः<sup>r</sup> r<sup>3</sup> r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>. I have adopted the reading of r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैवस्वतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading न यः seems to me a corruption of लुशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r<sup>1</sup> r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (अग्नि in i. 126, बृह in i. 127, दुवस्त्व and अचि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by ११ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14.

<sup>b</sup> Seer of i. 186.

<sup>c</sup> Seer of x. 56.

<sup>d</sup> Seer of viii.

27-30.

<sup>e</sup> Seer of x. 63, 64.

<sup>f</sup> Seer of vi. 49-52.

<sup>g</sup> Seer of x. 65, 66.

<sup>h</sup> Seer of x. 92.

<sup>i</sup> Seer of i. 89, 90.

<sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreyā<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣivat<sup>c</sup>, the son of Gāthin (Viśvāmitra)<sup>d</sup>, and the son of Urvaśi (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माथिनोर्वसो<sup>b</sup>, नाथनोर्वसो<sup>h</sup> f k, गाथिरौर्वशः<sup>h</sup> d m<sup>1</sup>, नाथिरौर्वशः<sup>r</sup>, नाथिरौर्वशः<sup>r</sup> r<sup>5</sup> r<sup>7</sup>. गाथिनोर्वसो<sup>h</sup> must be the correct reading, because there is no seer named गाथि, but only गाथिन् (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as गाथिनभार्गवी in viii. 70.

<sup>a</sup> Seer of v. 50, 51.

<sup>b</sup> Seer of i. 139.

<sup>c</sup> Seer of i. 121, 122.

<sup>d</sup> Seer

of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him.

<sup>e</sup> Seer

of vii. 34-37, 39, 40, 42, 43.

<sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nirdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭho*. <sup>g</sup> Seer of x. 100. <sup>h</sup> Seer of i. 164.

57. Vihavya<sup>a</sup>, the seer Kaśyapa<sup>b</sup>, and he who is Avatsāra<sup>c</sup> by name<sup>d</sup>, Vāmādeva<sup>e</sup>, Madhuchandas<sup>f</sup>, Pārtha<sup>g</sup>, Aditi, daughter of Dakṣa<sup>h</sup>;

विहव्यः bm<sup>1</sup>r, विहव्य hdfk.—कश्यप ऋषिर् hm<sup>1</sup>r, कश्यपऋषिर् b<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, कश्यपऋषिर् f, कश्यप ऋषिर् k.—पार्थो m<sup>1</sup>rbfk, पार्थो hm<sup>2</sup>m<sup>3</sup>, पार्थो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—दक्षसुतादितिः hdm<sup>1</sup>, सुतादितिः b, सुतादिति f, सूतादितिः r, दक्षसुतादितिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Seer of x. 128. <sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. <sup>c</sup> Seer of v. 44. <sup>d</sup> Rājendralāla Mitra, reading *nāmayah*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. <sup>e</sup> Seer of iv. 55. <sup>f</sup> Seer of i. 3. 7-9. <sup>g</sup> That is, Tāva Pārtha, seer of x. 93. <sup>h</sup> That is, Aditi Dākṣāyaṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Ārsānukramaṇī x. 29.

58. Juhū<sup>a</sup>, and the seer Gr̥tsamada<sup>b</sup>, and those who are the divine Seven Rishis<sup>c</sup>, Yama<sup>d</sup>, Agni Tāpasa<sup>e</sup>, Kutsa<sup>f</sup>, Kusidin<sup>g</sup>, and Trita<sup>h</sup>;

चर्विर् bdr, चर्विः m<sup>1</sup>, चर्विः lk.—देवाः सप्तर्षयश्च hm<sup>1</sup>r, देवा स ऋषयश्च r<sup>5</sup>r<sup>7</sup>, देवोः स ऋषः च b, देवो स ऋषश्च fk.—यमो सिन्धापस b, यमो सिन्धापसः f, यमो सिन्धापसः k, तापसोऽभिर्चर्विः r, यमो सिन्धापसः hdr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>. I have preferred the reading *अभिन्धापसः* because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthin, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109. <sup>b</sup> Seer of ii. 29, 31. <sup>c</sup> Seers of x. 137. <sup>d</sup> Seer of x. 14 and part of x. 10. <sup>e</sup> Seer of x. 141. <sup>f</sup> Seer of i. 106, 107, alternative seer of i. 105. <sup>g</sup> Seer of viii. 83. <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest<sup>a</sup> separately (*prthak*)<sup>b</sup>, and Viṣṇu<sup>c</sup>, and Nejaṃeṣa<sup>d</sup>, and he who is Saṃvanana<sup>e</sup> by name.

बन्धुप्रभृतयश्चैव hdm<sup>1</sup>r, बन्धुप्रकृतयश्चैव b, बंधुप्रकृतयाश्चैव fk. — संवननश्च m<sup>1</sup>rbfk, संचवनश्च hr<sup>3</sup>.

<sup>a</sup> Seers of v. 24 and x. 57-60. <sup>b</sup> That is, in v. 24; cp. Ārṣānukramaṇī v. 11, where their names are enumerated, and they are stated to be *ekarcāh*, i.e. each the seer of one stanza. These statements are repeated in the Sarvānukramaṇī. <sup>c</sup> The seer of x. 184. <sup>d</sup> The seer of the khila after x. 184. <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaih*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वं h m<sup>1</sup>rbfk, सर्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — अथ च h m<sup>1</sup>r, अथ चा fk, अथ वा br<sup>5</sup>r<sup>7</sup>. — सूक्तिषु h m<sup>1</sup>r, सूक्तिन bfk. — 60<sup>b</sup> = 43<sup>d</sup>. — The end of the *varga* is here marked by १२ in hdm<sup>1</sup>bfk.

<sup>a</sup> That is, the seers of Vaisṛvadeva hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Draviṇodas. Deities of RV. i. 16-18.

61. Now the Draviṇoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्थिवो dm<sup>1</sup>r<sup>4</sup>fk, पार्थिवे hb. — द्रविणोदो मिः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °दामिः hdm<sup>1</sup>r<sup>4</sup>fk (cp. the various readings in 62 and 65). — दातृत्वाद्देवे hdm<sup>1</sup>r, दातृत्वाद्देवे bfk. — बलवित्तयोः hdm<sup>1</sup>r, बलवित्तयोः b, बलवित्तयोः fk.

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Draviṇodas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Draviṇodas.

62. This (terrestrial) Agni is Draviṇoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>;

B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविणोदो मिर् hdm<sup>3</sup>b, °दामिर् m<sup>1</sup>m<sup>2</sup>r<sup>4</sup>fk. — The five lines, 62<sup>cd</sup>-64, are to be found in bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (= B) and m<sup>1</sup> only; they are omitted in hdm<sup>2</sup>m<sup>3</sup>r (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) = A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

बलेनायं मध्यत्यु<sup>o</sup> m<sup>1</sup>, बलेनायमध्यत्यु<sup>o</sup> fk, बलेनायमध्यत्यु<sup>o</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बलेनायमध्यत्यु<sup>o</sup> m<sup>1</sup>मेत्यु<sup>o</sup> b. — Here the value of m<sup>1</sup> in constituting the text of the passages peculiar to B at once begins to show itself.

<sup>a</sup> I take *Draviṇodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *draviṇodu* used for metrical reasons instead of *draviṇodās* (the nom. of *draviṇodas*), which is otherwise employed here (i. 106; iii. 65; acc., ii. 25). <sup>b</sup> Cp. above, ii. 25. <sup>c</sup> Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*draviṇa*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*draviṇo-da*)<sup>c</sup>.

द्रविणं m<sup>1</sup>bfk, द्रविणां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविष्यो b, हर्षस्यो fk, हर्यस्यो m<sup>1</sup>.—  
तत स्वयम् m<sup>1</sup>b, ततः स्वयम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1. <sup>b</sup> Cp. Nirukta viii. 2: *ṛtvijo 'tra draviṇodasa ucyante haviṣo dātāraḥ*. <sup>c</sup> The plural of *draviṇoda* occurs in RV. i. 53. 1. Yāska uses the form *draviṇodas* only.

B 64. Or he (Agni) is (called) *Draviṇodasa* because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

ऋषीणां पुत्र br (Nirukta viii. 2), ऋषीपुत्र fk, ऋषिपुत्र m<sup>1</sup>.—इत्येषां bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति त्वेषां m<sup>1</sup>.—सहसो यहो m<sup>1</sup>fk, सहसो यमो b, सहसोपहौ r.—यतो जज्ञे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यते यज्ञे m<sup>1</sup>bfk.—द्राविणोदसः fr<sup>5</sup>, द्रविणोदसः m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agniṃ draviṇodasam āhaḥ iti: ṛtvijo 'tra draviṇodasaḥ . . te cainam janayanti, 'ṛṣiṇāṃ putro adhirāja eṣa' ity api nigamo bhavati*. Cp. Roth, Erläuterungen, p. 116, note <sup>2</sup>. The words *ṛṣiṇāṃ putraḥ* occur in VS. v. 4. <sup>b</sup> Agni is often addressed in the RV. as '*sahasō yaho*,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putraṃ, sahasaḥ sūnuṃ, sahaso yahum*. The expression *sahasō yaho* is used in explanation of *ṛṣiṇāṃ putraḥ*, as the priests produce Agni by means of strength (see above, 62). <sup>c</sup> That is, he is *Draviṇodasa* as derived from *Draviṇodas*; cp. Nirukta viii. 2: *athāpy agniṃ draviṇodasam āha: eṣa punar etasmāḥ jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*draviṇoda*); it is then<sup>a</sup> that he is called 'Draviṇodas': it is only in (hymns) addressed to Agni that mention of *Draviṇodas* appears<sup>b</sup>.

द्रविणोदाप्तिर hdm<sup>1</sup>r.—अग्नियेष्वेव दृश्यन्ते hr<sup>3</sup>m, °ष्ववदृश्यते r.—प्रवादा द्रविणोदसः hdm<sup>1</sup>m<sup>2</sup>m<sup>3</sup>, प्रवादा द्रविणोदसः °r (Nirukta viii. 2: *प्रवादा द्रविणोदसः*).—This śloka (65) is found in A MSS. only, hdr<sup>3</sup>r (presumably r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65<sup>ab</sup> is very tautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

<sup>a</sup> That is, when he is terrestrial. <sup>b</sup> Cp. Nirukta viii. 2: *ayam evājñīr draviṇodā itī śākupūñir: āgneyeṣv eva hi sūkteṣu drāviṇodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रिंशद् hm<sup>1</sup>r, नवकस्या त्वा b, नवकस्या द्वा r<sup>5</sup>r<sup>7</sup>, नवकस्य त्वो f, °स्य त्वा k.— तस्योत्तरं च hm<sup>1</sup>, °रं तु r, °रे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °रेति b, °र ति fk.— The end of the *varga* is here marked by १३ in bfm<sup>1</sup>, not in hdm<sup>2</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

<sup>a</sup> The reading of B gives the pratika of i. 16 (*ā tvā*).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāśamsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣiṇā as well (*adhikā*), in the fifth.

On occasion the relationships (*saṁbandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दक्षिणाधिका hdm, दक्षिणा तथा r<sup>1</sup>r<sup>4</sup>, दक्षिणा सह bfr.—संबन्धा hdm, °धा: r.—  
स्थानलोकयो: hmr, लोकस्थानयो: bfr.

<sup>a</sup> That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.



प्राजापत्यं hmr, प्राजापत्यां b, प्रजापत्यां fk.—तथेन्द्रः स्वादिति hdm, तथेन्द्रः स्वादिति r, तथा पञ्चानि bfk.—69<sup>ab</sup> reads thus in r<sup>5</sup>r<sup>7</sup>: यानि तस्यैह नामानि प्राजापत्यानि तानि तु.—कथिते द्वे च षट् चान्यान् hmr, कथितेह वषट्कारा b, कथितेह वषट्कारा fk, कथितानीह षण्द्वानि r<sup>5</sup>r<sup>7</sup>.—एषां चाद्या hdm, एषां चाद्याः r, तेषां त्वाद्यः r<sup>5</sup>r<sup>7</sup>k, तेषां त्वाद्य f.

<sup>a</sup> For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. <sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

70<sup>ab</sup> is wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) and m<sup>1</sup>; it seems almost necessary as a transitor from 69<sup>ad</sup> to 70<sup>ed</sup>, and without it the *varga* has only four and a half ślokas.—सप्तभिः hdm<sup>1</sup>b, सप्तभिः r, सति fk.—कथ hm<sup>1</sup>rb, कथ fk.

<sup>a</sup> Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *pati*.

71. Iṣaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इक्षसति<sup>r</sup> m<sup>1</sup>, इक्षसति h, इक्षसति bk, इक्षसति<sup>r</sup> fr, इक्षसति<sup>r</sup> r<sup>1</sup>.—ततस्तु hm<sup>1</sup>r, ततस्तु b, ततस्तु r<sup>2</sup>r<sup>6</sup>, ततस्तु fk.—तृतीयानि तु hm<sup>1</sup>r, तृतीयानि च bk, तृतीयानि च f.—प्रथमं bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चतुर्थं hm<sup>1</sup>r.—The end of the *varga* is here marked by १४ in fbdm<sup>2</sup>, not in m<sup>1</sup>k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka. <sup>b</sup> That is, Brahmanaspati, to whom (or Bṛhaspati) several hymns are addressed. <sup>c</sup> The genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāṇ*; for no hymn as a whole is attributed to either Ka or Sadasaspati. <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the R̥g-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trītiya*, and immediately followed by *pañcamam*. <sup>e</sup> That is, Sadasaspati, to whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (aśnute)<sup>a</sup> him.

Now certain people (*ete*)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. *त्वेन* m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, *त्वेन* hd, *तच्च* b fkr.—*न सूक्तं नाय* r, *न सूक्तं नाय* b fkr, *सूक्तं नापि* त्व<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, *सूक्तं नानाय* h d i<sup>3</sup>m<sup>1</sup>m<sup>2</sup>m<sup>3</sup>.—*अगु* b fkr, *अचो* h d i<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>m<sup>2</sup>m<sup>3</sup>.—*अयते* b fkr, *अयते* h r<sup>3</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, *अयते* m<sup>1</sup>m<sup>2</sup>m<sup>3</sup>. This points to *न सूक्तं नायगुच्यते* as the original reading of B, and *सूक्तं न नायचोऽयते* as that of A (but in the latter case *त्वेन*, not *त्वेन*, must have been read).—*देवतानां* m<sup>1</sup>br, *देवानां च* hd, *देवानां तु* k, *देवानां* f (no तु).

73. *तदाऊरु* b f m<sup>1</sup>r, *तदाह* hd.—*एष* h d r<sup>3</sup>b f k r<sup>2</sup>r<sup>5</sup>, *एव* m<sup>1</sup>r.

<sup>a</sup> Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively with reference to the following word, 'these people, viz. those who &c.': in sense it is practically = *eke*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle sphere, this terrestrial Agni

*तैरेव चास्य* h m<sup>1</sup>r, *तैरेवास्य* प्र<sup>0</sup> b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—*कल्पन्ते* m<sup>1</sup>r b f k r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, *कल्पन्ते* hd.—*अस्त्रानेयम्* h m<sup>1</sup>r<sup>3</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, *अस्त्रानिः परम्* b fkr.

75. is here praised with the hymn of nine stanzas 'To this' (*prati tyam*: i. 19). But by reason of the association with the Maruts in this hymn addressed to Agni and the Maruts,

*नवकेनेह* m<sup>1</sup>bkr, *केनेह* f, *केनेह* hd, *केनेह* r<sup>5</sup>r<sup>7</sup>.—*साहचर्यान्तु* h m<sup>1</sup>r, *चर्याद्वा* b f k r<sup>5</sup>.

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial one, (is meant). But it can only be this terrestrial (Agni), for such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

*मध्यमं चैव* m<sup>1</sup>, *माध्यमं चैव* h d r, *मध्यमं त्वेव* b, *मध्यमं त्वेव* r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, *मध्यं त्वेव* f k.—*पार्थिवत्वेव* h m<sup>1</sup>r, *पार्थिवत्वेव* b r<sup>5</sup>r<sup>7</sup>, *पार्थिवे ष्वेव* f, *पार्थिवे ष्वेव* k.—The end of the *varga* is here marked by १५ in h d m<sup>2</sup>m<sup>3</sup>b f k.

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyan madhyamād evam avakṣyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*. Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his (Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity<sup>b</sup>.

ह्यसे पीतये चेति  $hm^1fk$ , भूयसे वीतये चेति  $r$ , ऊयसे तीतये चैतद्  $r^1r^4r^6$ .—वैद्युते न तदस्ति हि  $hm^1r$ , वैद्युते नेत्यतस्त्विह  $r^2r^5$ , वद्युते नेत्यतस्त्विह  $fk$ .—अथ स्याद्  $hm^1r$ , अतस्त्विद्  $r^5r^7$ , अतिस्त्विद्  $fk$ .—पृथक् पृथक्  $hm^1r$ , सुतौ सुतौ  $fk r^2r^5r^7$ .—The whole of *varga* 16 (77-82) is omitted in *b*.

<sup>a</sup> The words *hūyase pītaye ca* are intended to represent the actual words of the text in i. 19. <sup>b</sup> *gopīthūya pra hūyase*. <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

ज्ञायेत  $fr^2r^5r^7$ , ज्ञायते  $k$ , जायेत  $hm^1r$ .—कर्म कर्मणा  $hm^1rfk$ , सूर्यकर्मणा  $r^5r^7$ .

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi toṁ deva savitar iti sāvitrām*. <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*śam no mitraḥ*: i. 90. 9), 'May Varuṇa be our protector' (*Varuṇaḥ prāvītā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्ध्री धेनुर्वोढानङ्गान् आशुः  $hm^1r$ , दिग्धनवाग् लादानामुप  $fk$ .—सग्निः पुरंधिया  $hm^1f$ , सग्निपुरं धियाः  $r$ , सग्नि तथैव च  $r^1r^4r^6$ .—शन्नोमिचीया  $hm^1r^1r^4r^6$ , वनोमिचीया  $k$ , वरुणमिचीया  $r$ .

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *puramdhir yoṣā* being changed, owing to the exigency of metre, to *puramdhiyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuṇa are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aiibhir agne* : i. 14. 1)<sup>a</sup>— in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyeṇa*) of the hymn.

Connected with words (*śabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीक्षासूत्र देवताः m<sup>1</sup>, परीक्ष्यसूत्र देवताः hdr<sup>2</sup>, परीक्ष्यं तत्र देवताः r, परीक्ष्यसूत्र संस्रवः r<sup>5</sup>r<sup>7</sup>, परीक्ष्यसूत्रसंभवः fk.—द्विदेवबहुदेवतम् hm<sup>1</sup>fk, द्विदेवबहुदेवतम् r.

<sup>a</sup> Already referred to above (iii. 51) in this connexion.

<sup>b</sup> That is, Devatā-dvandvas imply the praise of two or more gods. <sup>c</sup> *Dvidaiva-bahudaivatam* seems to be an abbreviated compound, for *dvidaivata-bahudaivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतंस्तत् k (cp. the v. r. in iii. 48).—द्विदेवते hd, द्विदेवतं m<sup>1</sup>, द्विदेवते rfk.—81<sup>ab</sup> is possibly an early interpolation, as it is almost identical with 48<sup>ab</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvrat*)<sup>b</sup>.

In benedictions (*āśirvādeṣu*), in (enumerations of) technical names (*saṃjñāsu*), in leading ritual forms (*karma-saṃsthāsu*), many deities are in the plural (*bahuvrat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विभक्तम् hrfk (cp. v. r. in iii. 41; Nirukta vii. 8 has विभक्तिः).—बहुष्वबहुवच्च hm<sup>1</sup>r, बहुत्वबहुवः r<sup>5</sup>r<sup>7</sup>, बहुत्वबहुत्वः fk.—यत् fkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, ऋचासु r, ऋचाषु f, ऋचाषु k.—ऋचासु hm<sup>1</sup>fr, ऋचातु k.—ह hm<sup>1</sup>fk, हि r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—बहुवच्च hdr,

बहुवन्तश्च  $m^1$ , बहुवाच  $fk$ , बहुवाच्यश्च  $r^2r^5r^7$ .—द्विपदे यच्च संसृति  $hr^3m^1r^1r^4r^6$ , द्विवह्नौ यच्च संसृती  $r$ , द्विवेदे यच्च संसृती  $fk$ .— $82^{ab}$  is identical with v.  $93^{ab}$ .— $82$  is repeated in  $m^1$  after 154.—The end of the *varga* is here marked by १६ in  $hdm^1fk$ .

<sup>a</sup> See the definition of *vibhakta-stuti* above, iii. 41. <sup>b</sup> I take *bahuṣu* to be parallel to *dividivate*, and *abahuvat* to *ekavat*. <sup>c</sup> The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in  $82^{ab}$ . That line may also be an early interpolation as it recurs at v. 93.

### 17. Story of the Ṛbhus and Tvaṣṭṛ.

83. In former times<sup>a</sup> there were three sons of Sudhanvan, son of Āngiras, (viz.) Ṛbhu, Vibhvan, and Vāja<sup>b</sup>; and they became pupils of Tvaṣṭṛ.

The reading of  $83^{ab}$  in the text is that of  $hm^1r$ , आसन्सुधन्वनः पुत्रास्त्रय अङ्गिरसश्च ये  $r^2r^5r^7$ , आस सौधन्वनः पुत्रास्त्रय आंगिरसश्च ये  $fk$ , अयत्सुयधनपुत्रास्त्रयश्चोमिरसश्च ये  $b$ .—वाजश्च  $hm^1r$ , वायुश्च  $bfr^2$ .—त्वष्टुश्च तेऽभवन्  $hr^3m^1bfr^2r^5r^7$ , ते त्वष्टुरेव च  $r$ .

<sup>a</sup> The following story about the Ṛbhus making the cup of Tvaṣṭṛ into four is related as an introduction to the Ṛbhu hymn i. 20. <sup>b</sup> Cp. Nirukta xi. 16 (on RV. i. 110. 4): *ṛbhur vibhvā vāja iti sudhanvana āṅgirasasya trayāḥ putrā babhūvuh*.

84. Tvaṣṭṛ instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them<sup>a</sup>.

<sup>a</sup> That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons. B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततश्चक्रुः  $hm^1r$ , त ततश्चक्रुः  $b$ , ततश्चक्रुस्ततश्चक्रुः  $f$ , ततश्चक्रुस्ततश्चक्रुस्ततश्चक्रुः  $r^5r^7$ .—तु  $hdm^1$ , च  $bfr$ .— $85^{ab}$  comes after  $89^{ab}$  in  $r$ .—धेनुं सर्वदुर्घां  $m^1r$  (सर्व<sup>०</sup> and सर्व<sup>०</sup>  $r$ ), धेनु सर्वदुर्घां  $fk$ , धेनु सर्वदुर्घां  $b$ .—अमृतं  $r$ , अमर्ते (शर्व<sup>०</sup>)  $bfr$ , (ऋः) स्मृते:  $m^1$ .— $85^{ad}$ — $89^{ab}$  in  $Bm^1$  only.

B 86. of Brhaspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods<sup>a</sup>.

बृहस्पतेरथाश्विभ्यां m<sup>1</sup>, बृहस्पतयेऽश्विभ्यां br, बृहस्पते श्विभ्यां f, बृहस्पश्विभ्यां k.—  
चिवंधुरम् r, चिवंधुवम् fk, नृवंधुरम् b, सवंधुरम् m<sup>1</sup>.—इन्द्राय च हरी br, य इन्द्राय  
हरी m<sup>1</sup>, इन्द्राय हरि fk.—देवप्रहितेना° bfr, देहपिहितेना° m<sup>1</sup>.

<sup>a</sup> That is, the four cups which they made out of Tvaṣṭr's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5) <sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him <sup>b</sup>.

एकं चममित्युक्ते b, एकं च सममित्युक्ते kr, एवं च सम° f, एवं शमीभिरित्युक्ते m<sup>1</sup>.—  
ज्येष्ठ आहित्यथो दिवि m<sup>1</sup>, ज्येष्ठ आहित्यथो दिवि b, ज्येष्ठ आहित्यथो दिवि f, ज्येष्ठो द्वावि-  
त्यथाह च r.—उक्ता m<sup>1</sup>fr, उक्ता k, उक्था b.—तेन m<sup>1</sup>, तच्च r, त b, न °° fk.—The  
end of the *varga* is here marked by १७ in m<sup>1</sup>f, by १६ in b (because the sixteenth *varga*  
is omitted).

<sup>a</sup> Where the eldest Bṛhhu recommends the making of two, the second, of three, and the youngest, of four.

<sup>b</sup> That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭr, and Savitr, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the R̥bhus) <sup>a</sup>.

चैव bfk, यैव r.—देवदेवः m<sup>1</sup>b, देवदेव kfr.—°मन्त्र्य अमृ° m<sup>1</sup>, °मन्त्र्य मृ° fk,  
°मन्त्र्यामृ° b, °मन्त्र्य चामृ° r.

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last <sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*teṣām*) <sup>b</sup> with those (All-gods) <sup>c</sup>.

आदान्ययोर् bfk, आद्यन्ययो r, आद्यन्ययोर् m<sup>1</sup>.—बहुवत्सुवः f, बहुवस्तवः r, बहु-  
वत्सुतः b, बहव सुताः m<sup>1</sup> (cp. Nirukta xi. 16 : बहुवन्निगमाः).

<sup>a</sup> That is, these three deities are mentioned either as *ṛbhavaḥ* or *vājāḥ*, but not in the plural form of *Vibhvan*; cp. Nirukta xi. 16 : *teṣāṃ prathamottamābhyāṇi bahuvan niḡamā bhavanti, na madhyamena*. Roth, in his *Erläuterungen*, p. 148, seems to have mistaken the force of *bahuvat* when he translates : 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūnī*) hymns in the ten books (of the RV.) with the plural (*bahuvacana*) of Ṛbhu and praise in connexion (*saṁstava*) with the cup (*camasa*).' The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhvan*, is used. <sup>b</sup> Cp. RV. i. 20. 8: *abhajanta bhāgaṁ deveṣu yajñīyam*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. <sup>c</sup> The word *tail* would refer to *sarvān devān* (= *viśvān devān*) in B (88<sup>c</sup>), but to *viśveṣām* (85<sup>a</sup>) in A, as 85<sup>cd</sup>-89<sup>ab</sup> are omitted in the latter.

90. And Indra drank Soma with them<sup>a</sup> (the Ṛbhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup> fkr, सवने: सह h d.—इदं सूक्तं hm<sup>1</sup> bfk, इन्द्रसूक्तं r.—त्वयम् hr<sup>3</sup> m<sup>1</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, अयम् b fkr.—अष्टकं hr<sup>3</sup> m<sup>1</sup> br<sup>5</sup> r<sup>7</sup>, अचकं f, अचकं k, आर्भवं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiraṇyapāṇim*: i. 22. 5-8) are addressed to Savitr.

०दिरश्विनी hm<sup>1</sup> r, ०दितोऽश्विनी f k br<sup>5</sup> r<sup>7</sup>. — सावेच्यसुतस्रायथोत्तरा: hm<sup>1</sup> r<sup>3</sup>, साविच्यसुतस्रोऽथत् उत्तरा: r<sup>5</sup> r<sup>7</sup>, सावित्री तिस्रश्चाथत् उत्तरा: br, [सा]वित्रीतिस्रश्चाथत् उत्तरा: f k. The Sarvānukramaṇī has both साविच्य: and चतस्र:; cp. Śaḍguru-śiṣya.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकामेदं तु देवीनां h d m<sup>1</sup>, एकामेदं तु देवानां r, एकामेदं च देवीनां r<sup>5</sup> r<sup>7</sup>, एकामि द्वे च देवीनां b, एकामि देवदेवानां f k. There is this marginal note in h: *mantra-līṅga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be अमेदं देवदेवानां. The Sarvānukramaṇī has आमिथी द्वे देवदेवानां.—द्वादशां b, द्वादशां f k, द्वादशो h d m<sup>1</sup> r.—अमाथी

$r^2r^5r^7$ , च अपिथी hdr, चापीथी  $m^1$ , चापाथी fk, चापायां b (the last four contract the initial vowel with the च at the end of the preceding pāda).—च पृथक्  $hm^1r$ , ताः पृथक्  $br^2r^5r^7$ .—The end of the *varga* is here marked by ९८ in bf, not in  $hm^1m^2m^3dk$ .

\* We have to choose here between an actual mistake in the text (which ought to state that 9, 10 are addressed to Agni, and 11 to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. 13<sup>a</sup>, the latter is perhaps the more probable assumption.

### 19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, 13, 14, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: 15) should be held to be addressed to Earth. The (stanza) 'From thence' (*ataḥ*: 16) is (addressed) optionally (*vā*) to the gods; the rest of the hymn (17–21)<sup>a</sup> is addressed to Viṣṇu.

द्वे च स्वात् hdr, मही द्वे b, मही f.—खोनेतृक् h, खोनेतृक्  $m^1$ , खोनेति f, खोनेत् b, खोनादिस r.—पार्थिवी स्मृता hfr<sup>5</sup>, पृथिवी स्मृताः b, त्वेव पार्थिवी r.—देवानां वात ह्रिषा hrbfk, अतो देवा इति देवी  $r^1r^4r^6$ .

<sup>a</sup> Owing to the *vā*, 16 is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāḥ*: i. 23. 1); for the two, Indra-Vāyu, there is a couplet (2, 3); after that there is a triplet to Mitra-Varuṇa (4–6), also (one) for Indra accompanied by the Maruts (7–9);

द्वाभ्यां  $hr^1r^3r^4$ , ताभ्यां  $bfr^2r^5$ .—परस् hdr, परः bfk.—तृचो  $r^3r^5r^7$ , त्रिचो hbfk, ऋचे r.

95. (then) a triplet for the All-gods (10–12) and a triplet for Pūṣan Āghṛṇi (13–15).

B (He is thus named,) for there is attached (*ā-sakta*) to his car a *ghṛṇi*: a skin full of curds<sup>a</sup>.

तृचो  $r^3r^4r^6m^1r^5$ , त्रिचो hbfk.—आघृणये तृचः r, आघृणयेति च bfk<sup>r^2</sup>, आघृणि-  
तृचः  $hm^1r^3$ .—आसक्तो b, असक्तो  $m^1fr$ , अशक्तो k.—दध् f, दध्ः r, दग्धा b.—पूर्णे  
इती रथे fk, पूर्णे इती रथे b, पूर्णे इती रथे r, पूर्णे दतः रथे  $r^5r^7$ .—The four lines 95<sup>c</sup>  
to 97<sup>ab</sup> are wanting in A.

<sup>a</sup> *Āghṛṇi* is explained by Yūska, Nirukta v. 9, simply as *āgata-hṛṇi*, the meaning o *hṛṇi* not being stated.



B 96. Therefore (*tat*) he is praised as *Ā-ghṛṇi*; hence he is lauded (*ribhyate*) by singers (*kīri*)<sup>a</sup>. For as their skin (*dr̥ti*) is full of mead, the suppliant (*arthin*) also approaches the *Āsvins* (in the same way)<sup>b</sup>.

आघृणिस्<sup>m<sup>1</sup>fk</sup>, आघृणैस्<sup>b</sup>, आघृणिस्<sup>r</sup>.—तक्षुतः<sup>m<sup>1</sup></sup>, तक्षुषः<sup>fk b</sup>, तक्षुतः<sup>r</sup>.—कीरिमी रिभ्यते<sup>m<sup>1</sup></sup>, गीरिमी रिभ्यते<sup>fr<sup>2</sup>b</sup>, गीरिमी रिभ्यते<sup>k</sup>, स गोमि रिभ्यते<sup>r</sup>.—ततः<sup>m<sup>1</sup>b fkr<sup>2</sup></sup>, यतः<sup>r</sup>.—पूर्णी<sup>r</sup>, पूर्णः<sup>fk</sup>, पूर्ण<sup>b</sup>.—दृतिर्<sup>r</sup>, दृतिम्<sup>f m<sup>1</sup></sup>, दृतीम्<sup>b</sup>, दितिम्<sup>kr<sup>2</sup></sup>.—अर्थेति<sup>m<sup>1</sup></sup>, अर्थेति<sup>fkr<sup>2</sup></sup>, अर्थाति<sup>b</sup>, अस्तीति<sup>r</sup>.

<sup>a</sup> *Kīri*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but *m<sup>1</sup>*. It is one of the *stotṛnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā ribhyate vasiṣṭhaiḥ*. Cp. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, *Pūṣan*, having a skin (*ghṛṇi* = *dr̥ti*) filled with curds on his car, is prayed to as the *Āsvins* are who have a skin (*dr̥ti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'<sup>a</sup> (*ā vartaniṃ madhunā*: iv. 45, 3<sup>o</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23<sup>ab</sup>); the last in addition to the (preceding) half (23<sup>cd</sup>, 24) has *Agni* as its deity.

आ वर्तनिं<sup>bfr</sup>, आ वर्तनीं<sup>m<sup>1</sup></sup>, आ वर्तनीं<sup>k</sup>.—दृतेरिव<sup>m<sup>1</sup>fkr</sup>, दृचरिव<sup>b</sup>.—अध्यर्धान्या<sup>b fkr<sup>2</sup>r<sup>5</sup></sup>, अयर्धान्या<sup>hr<sup>2</sup></sup> (अन्वाध्यर्धा<sup>o</sup> *Sarvānukramāṇi*). I have here assumed a corruption by the transposition of *i* and *e* in दृतेरिव for दृतिरेव (cp. R, note <sup>6</sup>), as the former reading seems to make no possible sense.—The end of the *varga* is here marked by १९ in *h d m<sup>1</sup> b f k*. The numbering is thus resumed after the omission of १७ and १८ in *h d*, where these three *vargas* (17-19) have an aggregate of nine śloka only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *dr̥tiṃ vahethe madhumantam āsvinā*.

## 20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to *Ka* (1), there is (then) a stanza addressed to *Agni* (2), a triplet (next) to *Savitr* (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to *Bhaga*.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to *Varuṇa*.

काव्यादामेयो ऋक् hdm<sup>1</sup>, काव्यादा अमेय्युक् r, काव्यादामेर्द्धक् b, काव्यादा समे ऋक् fk.—परं हि यच्च hm<sup>1</sup>r<sup>3</sup>, परं यच्चिच्च b, परं त्विच्च fk, परं यदिति r.

99. 'Do thou put on' (*vasiṣvā hi*: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (*jarābodha*: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (*namaḥ*: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमः नमः A, वैश्वदेव्युत्तमः b, वैश्वदेव्युत्तमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (*yatra*: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यचेति fkr<sup>5</sup>r<sup>7</sup>, यचिति b, यचेती<sup>o</sup> hm<sup>1</sup>, यास्वैन्द्रे r.—न्द्रोलूखलयो hm<sup>1</sup>, चेन्द्रोलूखलयो: r, मुसलोलूखल<sup>o</sup> b fkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramaṇī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: *asya sūktasya gnādeśa indro devatā*, Śaḍguruśiṣya).

101. 'If indeed' (*yac cid dhi*: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (*adhiṣavanīya*) or Soma<sup>c</sup>.

चर्माधिषवणीयं वा hdr (Śaḍguruśiṣya, Sāyaṇa), चर्माधिषवणीये (वा ?) r<sup>5</sup>, द्वे चर्म-  
ण्यधिषवणे b, द्वे चर्मण्यधिषवणे fk.—सोमं वान्त्या प्रशंसति hm<sup>1</sup>r (Śaḍguruśiṣya, Sāyaṇa),  
सोमोपान्त्वा प्रशंसति bk, सोमपात्वा प्र<sup>o</sup> f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

<sup>b</sup> According to a marginal note in h, *tu* has here the sense of *ca*: *tuś cārthe*: *tena colūkhala-samuccayaḥ*: *mantra-liṅga-saṃvādāt*. The Sarvānukramaṇī has *yac cid dhy aulukhalyau*, *pare* (7, 8) *mausalyau ca*.

<sup>c</sup> There is no reference to Soma in the Sarvānukramaṇī, where Prajāpati Hariścandra or the skin is stated to be lauded: *prajāpater hariścandrasya gntyā carmapraśaṃsā vā*. This is based on the combined statements of the Brhaddevatā (omitting Soma) and the Devatānukramaṇī: see Śaḍguruśiṣya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>cd</sup> is quoted by both Śaḍguruśiṣya and Sāyaṇa on RV. i. 28.

102. 'What though, O True One' (*yac cid dhi satya*: i. 29) is addressed to Indra as well as the following (i. 30). After the



पादोऽपये r, पादो ययो h, पादो येयो m<sup>1</sup>, पाद यये b, पादे स्ताप fk.—तृतीयो रात्रिसंस्त्रावः hdr, तृतीये वः m<sup>1</sup>, रात्रि सुता तृतीयेन b, रात्रिः सुता तृतीयेन r<sup>5</sup>, रात्री सुता तृतीयः । न f.—सूक्तं सावित्रम् hr, सावित्रं सूक्तं bfk.

106. These five hymns (31–35)<sup>a</sup> the sage, the son of Aṅgiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiraṇya-stūpa and eternal friendship with Indra.

पक्षेतानि hdm<sup>1</sup>, पक्षेमाति bfk r.—दृष्ट्वा hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्ट्वा r.—प्राप्य hr, प्राप्तः bfk r<sup>5</sup>.

<sup>a</sup> Cp. Ārṣānukramaṇī i. 11.

<sup>b</sup> Loc. cit.: *aṅgirasah sutaḥ*.

107. 'Forth' (*pra*: i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīḷam*: i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha*: i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yaṁ rakṣanti*: i. 41) is (composed of) three triplets:

मारुतं hrb, मरुतं f, ०त k.—क्रीळं hdm<sup>1</sup>, क्रीलं r, क्रीलां fk, क्रीलं r<sup>7</sup>, कूलां b.—उत्तिष्ठ B, सूक्तमुद् hm<sup>1</sup>r: I have preferred the former reading because the Sarvānukramaṇī has उत्तिष्ठ . . ब्राह्मणस्यत्वम्.—The end of the *varga* is here marked by २१ in hm<sup>1</sup>fk, by २२ in b.

<sup>a</sup> The correction of *mārutam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānukramaṇī has *krīḷam* . . *mārutam* hi, that is, 'krīḷam' (i. 37), as well as the two following, is addressed to the Maruts' (*hi* by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*saṁ pūṣan*: i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पौष्णं सं पूषन्वद्भौद्यस् hm<sup>1</sup>, पौष्णं स पूषन्वद्भौद्यस् r, पौष्णं स रौद्वय षड्भौदिति f, पौष्णं सं रौद्वय षड्भौदिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वरुणेनाच  $hm^1r$ , वरुणेनास्य B.—संस्तवः  $hfk$ , संस्तुचः  $b$ , संस्तवः  $r$ .—उत्तमचर्षिणा  $r$ , उत्तमचर्षिणा  $bfk$ .—पूर्वमादेशाद्  $r$ , पूर्वमादेशा  $fk$ , पूर्वमादेशा  $b$ .—The five lines 109<sup>ed</sup> 111 are wanting in  $\Delta$ ;  $m^1$  has them as well as B.

<sup>a</sup> In iii. 39: *ādesād daivataṃ jñeyam . . . na śakyam līngato . . jñātum*. <sup>b</sup> That is, by Śaunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*līnga*): yet in some places (*kvacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संस्तुताः  $fk b$ , इति च स्तुताः  $r$ .

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*līngāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragātha couplet<sup>a</sup> the Aśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*līnga-bhāj*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayaṃ somaḥ sudānavaḥ*: i. 45. 10<sup>ed</sup>)<sup>d</sup>

तिस्रः सौम्यो  $bm^1$ , तिस्रः सौम्यी  $fk$ , तृचः सौम्यो  $r$ . The Sarvānukramaṇī has तृचः सौम्यो, but तृचः, being in accordance with its phraseology, would naturally have been substituted for तिस्रः.— $\text{प आयेये } b, \text{ प अयेये } r, \text{ प ये } m^1fk$ .—प्रगाथिनाश्विनी स्तुतौ  $r$ , प्रगाथिने श्विनी  $b$ , प्रागाथिथि मे श्विनी स्तुतौ  $fk$ , प्रागाथातिमे धेँ श्विनी स्तुतौ  $m^1$ .—लिङ्गभावा  $m^1fkr$ , लिङ्गभाजो  $b$ .

<sup>a</sup> That is, a couplet consisting of a *bṛhatī* and a *satobṛhatī*. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādya dūrco 'śvy-uṣaṣām ca*. <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his *pratika* seems to be necessary, and 111<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *tisraḥ* and note <sup>b</sup>), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*haviṣā*: i. 46. 4).

112<sup>cd</sup> is wanting in A and m<sup>1</sup>.—यास्तो r, यास्तौ b, खा fk.—The end of the *varga* is here marked by २२ in bfk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in hd.

<sup>a</sup> Cp. Sāyaṇa, Introduction to i. 45: *ayaṃ soma ity ardharco devadevatyaḥ*; Sarvānukramaṇī: *ardharco 'ntyo daiṣaḥ*. <sup>b</sup> In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-60. Story of Savya. The Śātarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहोषसे hdm<sup>1</sup>, सहोषसे bfk, संसुतः bfk, संसुतम् hm<sup>1</sup>r.

<sup>a</sup> There is no statement in the Sarvānukramaṇī about the deity of this stanza; cp. Sāyaṇa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramaṇī: *antyas tṛco rogaghna upaniṣat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Śātarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगापनुतिर् b, रोगापनुतिव् r<sup>5</sup>, रोगापनुद्धि r<sup>3</sup>, रोगापनुत्तिम् m<sup>1</sup>, रोगोपनुत्तिर् f, रोगोपनुद्धिम् h, रोगोपनुयं r.—द्विषद्वेष r, द्विषद्वेष hm<sup>1</sup>bfk, (अर्धर्चं तु) द्विषद्वेषद् r<sup>5</sup>.—ऐन्द्रः सव्यः hdr, ऐन्द्र सव्य m<sup>1</sup>, ऐन्द्राण्यष्ट r<sup>5</sup>, ण्द्र सत्य b, व्य इ सत्य f, व्यवी षत्य k.

<sup>a</sup> Cp. Sāyaṇa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नवेति मन्त्रोऽयं सौरः पापप्रणाशनः ।  
रोगघ्नश्च विषघ्नश्च भुक्तिमुक्तिफलप्रदः ॥

<sup>b</sup> The second hemistich according to Ṛgvidhāna i. 19. 4: *uttamas tasya cārdharco dviṣaddiṣṇa iti smṛtaḥ*; several MSS. of the Sarvānukramaṇī add *antyo 'rdharcaḥ śatrughnaś ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *saṃ ait tiṣyordhvamahasa (ādityena sahiyaś &c.)*. <sup>d</sup> Savya being

the seer of the group of seven hymns i. 51-57 (see Ārṣānukramaṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

इक्षतो hm<sup>1</sup>, इक्षितो b, इक्षंतो fk, इक्षन्तो r.—वज्रयेव hm<sup>1</sup>, वज्रेव r, वज्रय च fk, वज्रयो च b.—भूर्त्वरि<sup>१</sup> Δ, भूर्त्वरि<sup>१</sup> m<sup>1</sup>, भूर्त्वरि<sup>१</sup> r, भूर्त्वारि<sup>१</sup> fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *aṅgirā indratulyaṃ putram ichann abhyadhyāyat: savya itindra evāsya putro 'jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

शुद्रसूक्तमहासूक्ता hrbfk, Sarvānukramaṇī, शुद्रसूक्ता महासूक्ता m<sup>1</sup>, Ārṣānukramaṇī, Sarvānukramaṇī, v. r.—अन्ये hr, Sarvānukramaṇī, अन्ये b, अन्ये fk.—मध्यमाः hm<sup>1</sup>rbfk, Ārṣānukramaṇī, माध्यमाः Sarvānukramaṇī, ĀGS. iii. 4. 2 (शतर्चिनो माध्यमाः . . . शुद्र-सूक्ता महासूक्ताः).

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction ii. 2 (शतर्चिन आये मण्डलेऽन्ये शुद्रसूक्तमहा-सूक्ता मध्यमेषु माध्यमाः); Ārṣānukramaṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

नू चिद्यन्तु hdm<sup>1</sup>r, न विद्य तु b, न विद्य तु f, न विद्यु न k.—वह्निमाधेयमुत्तरम् m<sup>1</sup>b fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, आधेयं तु ततः परम् r.—117<sup>ed</sup> and 118<sup>ab</sup> are wanting in hd.—The end of the *varga* is here marked by २३ in bfk, after the next line in m<sup>1</sup>.

## 24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vṛṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐन्द्राख्ये ततस्त्रीणि m<sup>1</sup>r, ऐन्द्राख्ये त्रीणि b, ऐन्द्राख्ये इत्रिणि fk.—शश्वदि वामिति hm<sup>1</sup>r, शश्वदिनानि तु f, शश्वदिनानि तु bk, षड् द्वेपदानि तु r<sup>5</sup>r<sup>7</sup>.

119. are ten addressed to the Aśvins<sup>a</sup>; (the hymn) 'These' (*imāni*: viii. 59)<sup>b</sup> is (in) praise of Indra-Varuṇa. But whatever (other deities) belong to the Sauparṇa hymns<sup>c</sup> are praised incidentally (*nipātastutiṣu*).

दशश्विनीमानीति rfk, दशश्विनीमानाती° hd, दशश्विनीमानीती° m<sup>1</sup>, दशश्विनीमानि b.—इन्द्रावरुणयोः स्तुतिः r, इन्द्रावरुणयोः स्तुतिः hd, इन्द्रोत्तुल्लयो स्थितिः m<sup>1</sup>, तदिन्द्रावरुणं विदुः fkb (cp. Sarvānukramāṇi on viii. 59: ऐन्द्रावरुणम्). Instead of this line r<sup>5</sup>r<sup>7</sup> read:

उपान्वं सप्तमे धर्चं न मेचावरुणं विदुः ।

—सोपणीयास्तु hbfk, सुपणीयास्तु m<sup>1</sup>.—याः काश्चिन् hr<sup>3</sup>bfr<sup>5</sup>r<sup>7</sup>, यास्तश्चि k, काश्चिच्च r.—नियात° hr, नियाता b, नियाता k, नियाताः fr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuṇa. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vāḷakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvānukramāṇi, is Suparṇa and the deity Indra-Varuṇa. This collection is spoken of in the R̥gvidhāna i. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāni pavitrāṇi sūktāny ekādaśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. *śaśvad dhī vām* (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Sāyaṇa on AB. viii. 10. 4); cp. Meyer, R̥gvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being *śaśvan nāsatyā yuvayor mahitvam*. The second has seven stanzas, and begins with the line *pra dhārayantu madhuno ghṛtasya*.  
<sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuṇa (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuṇa, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātini*, not *sūktabhāj* or *rgbhāj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74–79), 'Going forth' (*upaprayantah*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeśo rajasaḥ*: i. 79. 1–3) is (addressed) to the middle Agni.

सूक्तानि आ° r, सूक्तान्या° hm<sup>1</sup> b, सूक्तानामा° fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80–84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyañc, Manu, and Atharvan are incidentally mentioned<sup>a</sup>. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,



इत्येति hd, इकथेति b, इच्छेति fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्येति r.—निपातिताः b fkr, निपातिनः hm<sup>1</sup>.—प्र ये ततः hrf, प्र येत्ततः k, थये ततः b, प्रयत्ततः m<sup>1</sup>.

<sup>a</sup> This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyañ . . atharvā . . manuḥ . . teṣūṃ nīpūto bhavaty aindryām ṛci*.

122. being four (85-88). 'To us' (*ā naḥ*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two <sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both 'To us, the auspicious' (*ā no bhadraḥ*: i. 89. 1), 'Of the gods' (*devānām*: i. 89. 2), and again 'What is auspicious' (*bhadram*: i. 89. 8) up to (*yāvat*) 'A hundred' (*śatam*: i. 89. 9) <sup>b</sup>.

चत्वार्या नो hbr, चत्वार्यामी fkr<sup>2</sup>.—वैश्वदेवे hm<sup>1</sup>, वैश्वदेवे r, वैश्वदेवैर् k, वैश्वदेवे fb, इति सूक्ते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>.—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (हे fk) देवानां सुतिर्मतः bfk, देवानां सुतिश्चत्तरा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, द्वे देवानां सुतिं विदुः m<sup>1</sup>.—मद्रं r, मद्रं hm<sup>1</sup>fk, मद्रं b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २४ in hbfk, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *ṛcau* here, and take *punaḥ* to indicate a repetition of *dve* (*ṛcau*). <sup>b</sup> There is no reference to these four stanzas in the Sarvānukramāṇi.

## 25. RV. i. 90-93. Order of hymn-groups in Maṇḍala i. 74-164.

123. In the triplet 'The winds waft mead' (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*) <sup>a</sup> desired; but in the (stanza) 'Aditi is Heaven' (*aditir dyauḥ*: i. 89. 10) the majesty of Aditi is told.

तृचे br, तृचो fk, तृचस् hm<sup>1</sup>.—मध्वपीष्यते r, मध्वपीष्यते fk, मध्वपीष्यते b, मध्वमिष्यते hdm<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup>bfk):

शान्तरथां शं न इत्येषा वैश्वदेवो ऋगिष्यते ।

—कथिता<sup>a</sup> hm<sup>1</sup>r, कथ्यते br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कथते fk.

<sup>a</sup> That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. 'Thou, Soma' (*tvam soma*: i. 91) is addressed to Soma; 'These Dawns' (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet 'O Aśvins' (*aśvinā*: i. 92. 16-18), to the Aśvins. 'Agni and Soma' (*agnīśomau*: i. 93) is (in) praise of Agni associated with Soma.

औषसम् b, औषस्यम् hm<sup>1</sup>r, एषस्यम् fkr<sup>2</sup>, एधस्यम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ससोमस्या° hdm<sup>1</sup>,  
च सोमस्य r, च सोमस्या° fk, च सोमस्या° b.

125. After Gotama (74-93) the son of Uśij (Kakṣīvat comes : 116-126); after the seer Paruchepa (127-139) follows Kutsa (94-115); after Kutsa, Dīrghatamas<sup>a</sup> (140-164): always (*śaśvat*) these two<sup>b</sup> (sets respectively); in this order (*evam*) is read (the text of the R̥g-veda).

गोतमाद् hdr, गौतमाद् m<sup>1</sup>bfk, Anuvākānukramanī.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>ab</sup> reads as follows :

गोतमो नाम य ऋषिः कुत्स आङ्गिरसः परः ।

—शश्वत्ते द्वे एवमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते द्वे एवमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चैत्यमध्येतारस्त्वधीयते r<sup>5</sup>r<sup>7</sup>,  
चैत्यमध्येतारस्त्वधीयते b, सश्वत्यमध्येतारस्त्वधीयते f, सश्वत्यमध्येतारस्त्व वीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Sākalaś is Gotama, Kutsa, Kakṣīvat, Paruchepa, Dīrghatamas, that laid down in the BD. is Gotama, Kakṣīvat, Paruchepa, Kutsa, Dīrghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāṣkalas, as shown by the form in which this śloka appears in the Anuvākānukramanī (see BD., vol. i, p. 146): *kutsāṁ dīrghatamā ity eṣa tu bāṣkalakāḥ kramāḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. <sup>b</sup> Owing to the dual neuter I supply *sūkte*, that is, *ṛṣisūkte* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the R̥g-veda.

## 26. RV. i. 94-111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam* : i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>ab</sup>) of the stanza 'Foremost, O Gods' (*pūrvō devāḥ* : i. 94. 8) have the gods as their deities; then half of the last (stanza : i. 94. 16)

जातवेदस्य hm<sup>1</sup>r, जातवेदसं b fkr<sup>5</sup>r<sup>7</sup>.—योऊश्चर्म hdm<sup>1</sup>, योऊश्चर्म r, योऊशीर्चं f,  
योऊश्चर्म b.—126<sup>ed</sup> is found in hm<sup>1</sup>r, but is omitted in b fkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrvā*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*)<sup>a</sup>.

The last hemistich (i. 94. 16<sup>cd</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूक्तं hd, तत्पूर्वसूक्तं m<sup>1</sup>r.—वाच hm<sup>1</sup>r, सुताम्रा r<sup>1</sup>r<sup>4</sup>, सुताम्रो r<sup>6</sup>.—तु वा षष्ठां r<sup>5</sup>r<sup>7</sup>, षष्ठां च b (one syllable short), षष्ठां hm<sup>1</sup>rf (two syllables short).—पादेसु तुभिः fk, पादेसु तुभि b, पादेः सुतिभिः hm<sup>1</sup>r.—127<sup>ab</sup> in hm<sup>1</sup>r (wanting in bfr<sup>6</sup>r<sup>7</sup>). In r<sup>5</sup>r<sup>7</sup>, the four pādas of the triṣṭubh stanza 126<sup>ab</sup> and 127<sup>cd</sup> have been turned into four anuṣṭubh lines as follows :

इमं कृत्स्नं देवदेवस्य ददर्श जातवेदसम् ।  
पूर्वा देवास्ततो देवास्त्रिभिः पादेसु संस्तुताः ॥  
षोडशर्चे तथा सूक्ते जगाद चतुरित्यसी ।  
अन्त्येऽर्धर्चे तु वा षष्ठां लिङ्गोक्तानां स्तुती गणः ॥

These MSS. also insert 125<sup>cd</sup> between the first and second of the above lines.

<sup>a</sup> There can be no doubt that 126<sup>cd</sup> and 127<sup>ab</sup> are a later addition of the A MSS., since they merely amplify 127<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup>In Bharadvāja, Gr̥tsamada, Vasiṣṭha<sup>b</sup>, Nodhas<sup>c</sup>, Agastya<sup>d</sup>, Vimada<sup>e</sup>, Nabhāka<sup>f</sup>, Kutsa<sup>g</sup> there are no similar (*samānadharminah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

नोदर्का hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नोदर्के bfr. — बह्वदेवतेषु hm<sup>1</sup>, देवतेषु dbr, देवतेषु f.—द्विदेवेषु hbfk, द्विदेवेषु m<sup>1</sup>.—समानधर्मिणः hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समानदेवधर्माः r.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. <sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. <sup>c</sup> Seer of i. 58-64: 58, 60-64 end with the same refrain.

<sup>d</sup> Seer of i. 166-168 which end with the same refrain. <sup>e</sup> Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . vivakṣase*. <sup>f</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhañtām*

anyake same. The name, properly spelt Nābhāka (above, iii. 56; Ārṣānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. <sup>8</sup> Seer of i. 94-98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Auśasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Draviṇodas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

आषसायाम् hd, औषसापये bfk, औषसापेये m<sup>1</sup>.—द्रविणोदसेऽपये hm<sup>1</sup>r, द्रवि-  
णोदसे वरं b, द्रविणोदसे वर fk.—वैश्वानरस्तेति rfk, वैश्वानरस्तेति ये hdr<sup>3</sup>, omitted  
in b.—r has उक्तम् after वैश्वानरीयम्.—129<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sūyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jāta-vedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūṇi thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

जातवेदस्यं m<sup>1</sup>br, जातवेदस्य fk.—सूक्तसहस्रमेक r, सूक्तसहस्रमेकम् m<sup>1</sup>, सूक्तं सहस्रमेक  
k, सूक्तस्य सहस्रमेक b.—कश्यपार्षे m<sup>1</sup>r (Sarvānukramaṇī), कश्यपार्षि b, कश्यपा ऋषि  
fk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>5</sup>) or two (r<sup>5</sup>r<sup>7</sup>) of his MSS.  
three lines not found in A or bfr<sup>2</sup>:

वृचाद्या सहस्रचीनं सूक्तं नानाविधं भवेत् ।

नवनवतिः पञ्चलक्षा ऋचः स्युः सचतुःशतम् ।

नानाद्वन्द्विकार्षं छन्दोभिश्चित्रमुत्पद्यम् ॥

<sup>a</sup> The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the śloka in Ṣaḍguruśiṣya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i.e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Ṣaḍguruśiṣya states that 'Sāunaka himself has referred to these khilas in indexing the seer' (*ṛṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārṣānukramaṇī makes no mention of them. <sup>c</sup> Pādas acd, though ending like triṣṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)<sup>a</sup>; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramās*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Ṛbhus.

The end of the *varga* is here marked by २६ in hm<sup>1</sup> bfk.

<sup>a</sup> The Sarvānukramaṇī states RV. i. 101. 1 to be *garbhasrāviṇy upaniṣat*, and in R̥gvidhāna i. 23. 3 it is described as *garbhāpramocanī*.

## 27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛki*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृकी° r, शाला° hm<sup>1</sup> r<sup>3</sup> r<sup>5</sup>, शला° b, शिळा° f (cp. RV. सालावृक).—गाः सर्वास् hm<sup>1</sup> r, ताः सर्वास् B r<sup>3</sup>.—एवापजह्रिरे r, एवोप° hd, एवो° m<sup>1</sup>, एवाथ bfk, एवाथ° r<sup>5</sup> r<sup>7</sup>.

<sup>a</sup> Cp. RV. i. 105. 18: *aruṇo mā sakṛd vṛkaḥ pathā yantaṃ datarśa hi*. <sup>b</sup> Cp. RV. i. 105. 17: *tritah kūpe 'vahitah*. <sup>c</sup> On the story of Trita in the well cp. Geldner, Vedische Studien, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)<sup>a</sup>.

स तच्च सुषुवे सोमं hm<sup>1</sup> r, तच्च सोमं सुषावासी bfk r<sup>5</sup> r<sup>7</sup>.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहत् m<sup>1</sup> fk, चावहयन् h.

<sup>a</sup> The words *tac chuśrāva brhaspatiḥ* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛkṭva*) of this Varuṇa and of Aryaman ?

सर्वदृक्, अथ तान् r, आगच्छतो न तां b, आगतो न तां fk, आगतानथ तान् m<sup>1</sup>.—तत्त्वतः m<sup>1</sup>, तत्त्वत् b, तत्त्वत् r, तत्त्वं fk. —सर्वदृक् m<sup>1</sup>, सर्वदृक् fb, सर्वदृक् k, सर्वे दृक् r.—क्र m<sup>1</sup> fk, क्र b, च r.—वक्ष्यस्वार्च्यम् r, वक्ष्यस्वार्च्यमूखे° b, वक्ष्यस्वार्च्यम् f, कूप-स्वार्च्यम् m<sup>1</sup>.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टकामिर् r, कूपे कृतामि m<sup>1</sup>fk, कूपे कृतामिर् b.—ब्रणितान्यङ्गान्येवामवेक्ष्यम r, वणितान्यन्यङ्गान्येवामवेक्ष्यम b, ब्रणितान्यङ्गरेवामवेक्ष्यम fk, ब्रणितान्यङ्गरेवामवेक्ष्यम m<sup>1</sup>.—सर्वानहं m<sup>1</sup>r, सर्वानह bf, सर्वजह k.—°को न पश्यति bfr, °को न विशति: m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Brhaspati, went to that sacrifice of Trita and took shares of it together.

।वेष्टेष्टकामिर् m<sup>1</sup>br, °देवा गणास् hf k.—जग्मुस्त्रितस्य hdm<sup>1</sup>, जग्मुस्ते तस्य r, आजग्मुस्त्रितस्य bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by २७ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

## 28. Deities of RV. i. 112–121.

137. As a seer Brhaspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16–18)<sup>a</sup> of the hymn (beginning) 'That' (*asau* : i. 105. 16).

बृहस्यतिस्त्रितस्यैतत् hm<sup>1</sup>r, बृहस्यतिस्त्रितस्यैतं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, बृहस्यतेस्त्रितस्यैतत् f, बृहस्यतेति तस्यैत b.—सूक्तस्य hm<sup>1</sup>bfr, सूक्तेन r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yaska, Nirukta v. 11, to illustrate the word *ānyūṣa*.

138. (The verse) 'I praise' (*īle* : i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>cd</sup>–25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam* : i. 113) is (in) praise of Night and Dawn.

°पृथिव्योर् br<sup>7</sup>r<sup>7</sup>, °पृथिव्योर् fk, °पृथिव्याव् hdm<sup>1</sup>r.—°लेति आमेयः r, °लेत्यामेय b, °लेचेत्यामेयः r<sup>5</sup>r<sup>7</sup>, °लेत्यामेयः hdm<sup>1</sup>, °लेत्याश्रयणि fk.—रात्र्युषसोः m<sup>1</sup>r, °सो fk, °स h, रात्रिषपसे b.

<sup>a</sup> Cp. the quotation in Ṣaḍguruśiṣya (p. 93) from the Devatānukramanī: *īle dyāvā-prthivyor ādyaḥ pādaḥ paro 'gnaya āśvinam tac ca śuktam*.

139. 'These' (*imāḥ* : i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram* : i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām*: i. 116. 1): the last (stanza) in the last (hymn: i. 120. 12) is destructive of evil dreams.

परं सौर्यं  $hm^1 r^1 r^4 r^6$ , ततः सौर्यं  $b f k r$ .—स्वन्वे यथा  $Am^1$ , स्वन्वे अर्धर्गं  $r$ , स्वन्वे अर्धर्गं  $fk$ , स्वन्वे अर्धर्गं  $b$ . The reading of A is supported by the Sarvānukramaṇī: *antya duḥ-svapnanāśini*; cp. also Rgvidhāna i. 25. 1; Sūyasa on i. 120. 12; Pischel, Vedische Studien, i, p. 1.—०नाशिनी Ak, ०नाशनी fb.

140. 'When?' (*kad*: i. 121) is addressed to Indra, and 'Forth' (*pra*: i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuḥ*: i. 123. 1) are addressed to Dawn (*auṣase*). In 'At morn' (*prātaḥ*: i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

प्रौषसे पृथुवत्तरे  $hdm^1$ , प्रौषसे पृथुवत्तरे  $r$ , प्रयुवः पृथुर्वै अथौषसे  $b$ , यवः पृथुर्वै अथौषसौ  $fk$ .—दानं च  $hm^1 r$ , दानं तु  $b f k r^6 n$ .

<sup>a</sup> 140<sup>cd</sup>-150 are quoted in the Nītimañjarī on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kakṣīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in Nirukta ix. 10.

141. 'When, indeed?' (*kad itthā*: i. 121), a hymn of Kakṣīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the Svarasāmans<sup>a</sup>.

काशीवतं कदित्वेति  $hdm^1$ , काशीवतं कदित्याति  $r^1 r^3 r^4 r^6$ , काशीवतं वादित्वे  $b$ , काशीवतं वादित्वेति  $fk$ , काशीवता विदित्वेति  $r$ .—141<sup>cd</sup> and 142<sup>ab</sup> omitted in  $fk$ ; 141 omitted in  $n$ .—परोक्षं  $hdr$ , परोक्षे  $br^5$ .—The end of the *varga* is here marked by २८ in  $hdm^1 b$ , but after 141<sup>b</sup> in  $fk$ .

<sup>a</sup> It is mentioned as *parokṣavaiśvadeva* in the Kauṣītaki Brāhmaṇa xxiv. 9 (one of the sections on the Svarasāmans); cp. below, v. 44, 45.

## 29. Story of Kakṣīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kila*), Kakṣīvat fatigued on the way fell asleep within the forest.

स्वनिष्यं  $hdbr$ , स्वं निष्यं  $n$ .—किल  $hdm^1$ , प्रति  $br$ .—142-153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word किल).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

भावयवसुतो  $hm^1rn(d)$ , भावयवसुतो  $b$ , भावयवसुतो  $fk r^5n(ab)$ . The reading सुतो is supported by Sāyaṇa (on RV. i. 125. 1, where the story of Kakṣivat is told), who calls Svanaya भावयवसु पुत्रः ।—The unanimity of the MSS. in writing क्रीडार्थं has caused a lapse from consistency, which requires क्रीडार्थं in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

अथैनं  $hdfr$ , अथैन  $k$ , आचैनं  $b$ , आहैनं  $n$ .—गोचाविरोधतः  $hd b f k r$ , गोचावरोधतः  $n$ .

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः  $hdm^1$ , तदा  $b f k r$ , तथा  $n$ .—145<sup>cd</sup> and 146<sup>ab</sup> are omitted in  $r^5$ .

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या  $b f k r^5n$ , कन्यां  $hdm^1r$ .—दशभारविभूषिताः  $b$ , दश भारविभूषिताः  $n$ , दश भारविभूषिता  $fk$ , दश भारसमन्विताः  $r^5$ , दिव्याभरणभूषिताम्  $hdm^1r$ .—The reading कन्या दश is preferable, as apparently based on the words वधूमन्तो दश रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तावतश्च रथान् implies a previous statement of number. Svanaya intends to give his daughter (कन्यां) to Kakṣivat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the *varga* is here marked by २९ in  $bf$ , not in  $hm^1k$ .

<sup>a</sup> Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kakṣivat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथांश्चावा-  $b$ , रथान्श्चावान्  $d$ , रथांश्चावो  $b$ , रथांश्चास्व  $r^5n$ , रथांश्चास्व  $fk$ , रथान्श्चा  $r$ , रथान्श्चा  $m^1$ . (The word श्चावान्, occurring in RV. i. 126. 3, would easily



be corrupted: cp. b.)—**वीडङ्गान् वे** hdm<sup>1</sup>r, **दीनश्च** b, **दीपिनो श्वे:** r<sup>5</sup>n, **दीपनो श्वे:** fk. (The word *vidvāṅga* does not occur in RV. i. 126. 3, but is an epithet of *aśva* in RV. i. 118. 9.)—**धनकृत्यं** hdm<sup>1</sup>fk, **धनकृत्यं** r, **धनं कृत्यं** bn, **धनं कृत्यं** r<sup>5</sup>. (I have preferred **धनकृत्यं** as a dvandva owing to the following **अजाविकम्**, and because this reading occurs in B as well as A.)

\* The expression *vadhūnām vāhanārthāya* was doubtless suggested by *vadhūmantāḥ* in RV. i. 126. 3. Cp. critical note on *kanyā daśa* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth<sup>a</sup>.

**वृषभाणां च** hm<sup>1</sup>r, **अश्वभाणां** bfk, **शतमश्वानां** r<sup>5</sup>n.—**एतदुत्तरसूक्तेन** hdm<sup>1</sup>r, **एतत्तदुत्तरे सूक्ते** r<sup>5</sup>n, **एतत्तदुरे सूक्ते** b, **एवं तदुत्तरे सूक्ते** fk.—**शतमित्यादिनोदितम्** hm<sup>1</sup>r, **शतमित्यादि चोच्यते** r<sup>5</sup>, **वोच्यते** b, **सूच्यते** fk, **वोच्यते** n.—The line 148<sup>cd</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>cd</sup> being taken by the following line in A and m<sup>1</sup>:

**गवां सहस्रं षष्टिश्च<sup>b</sup> सर्वाः खल्वरिधायसः ।** <sup>b</sup> hdm<sup>1</sup>, **षष्टीश्च** r.

This line must be spurious, as it repeats the sense of 149<sup>cd</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148<sup>cd</sup> is more appropriate here, as it interrupts the sense after 150.

\* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

**गवां चैव** br, **गवांश्चैव** hm<sup>1</sup>fk.—**षष्ठ्युपाधिकम्** br<sup>5</sup>, **षष्ठ्युपाधिकम्** m<sup>1</sup>, **षष्ठ्युपाधिकम्** hfr, **षष्ठ्युपाधिकम्** n.—149, 150 omitted in d.

\* The text of the hymn (i. 126. 2, 3) has *niṣkāṇ chatam aśvān . . vadhūmanto daśa rathā-saḥ . . . ṣaṣṭiḥ sahasram . . gavyam*.

150. Kākṣīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāva-yavya, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm<sup>1</sup>rbfk, ततः r<sup>5</sup>n.—The end of the *varga* is here marked by ३० in bfk m<sup>1</sup>, not in hd.

<sup>a</sup> The accusatives in 149 are of course governed by this verb.

### 31. Gifts of kings. Nārāśamsī stanzas. Opinions regarding i. 126. 6, 7.

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh* : 125. 2).

The three ślokas 151-153 are found in hdr<sup>3</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukramaṇī), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kakṣīvat went and told his father Dīrghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kakṣīvat's father, being pleased with the wealth Kakṣīvat had brought, blessed the king abundantly.

A 152. The revered Śaunaka says that the whole (hymn) is Kakṣīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dīrghatamas?

काक्षीवंतं m<sup>1</sup>, कक्षीवंतं hdr.

A 153. The answer is, that when 'At morn' (*prātaḥ* : i. 125. 1) had been uttered (by Kakṣīvat), he (Dīrghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh* : i. 125. 2).

प्रातरित्युक्ते m<sup>1</sup>, प्रातरित्युक्ते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśamsī*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)<sup>b</sup>.

यामिः hm<sup>1</sup>r, यानि bfk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>5</sup>.—प्रतीयाद् hdr, प्रतीयात् r<sup>1</sup>r<sup>7</sup>, प्रतीयात् k, ता प्रतीया b.—दाशतथीषु hdr, दाशतथीषु m<sup>1</sup>, (सुती) दृष्टा यासु वरिष्ठ r<sup>5</sup>r<sup>7</sup>, दृग्दरिष्ठ b, दृग्दरीषु fk.

<sup>a</sup> Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to *Nārāyaṇī* stanzas cp. Bloomfield, *Hymns of the Atharva-veda*, SBE. xlii, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विभक्तस्तुति तद्विद्याद् ब्रह्मवज्रवच्च तत् ।  
आशीर्वादिषु संज्ञासु कर्मसंज्ञासु देवताः । ७०  
ब्रह्मा ह ब्रह्मवच्च द्विपदे यच्च संस्तुति ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife<sup>a</sup>. Śākapūṇi thinks these two stanzas are a conversation of Indra and the king with Romaśā<sup>b</sup>.

संप्रवादो वृत्तेन hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वे ऋचौ संप्रवादः fk, द्वे रिचौ संप्रवादः b, द्वौ ऋचौ संप्रवादः r.—संप्रवाद् r, संप्रवाद् bfk, संप्रवादो hdm<sup>1</sup>.—रोमशयेन्द्राक्षोर् hm<sup>1</sup>r, अस्यामथैव ताभ्याम् bfk, अथ स्या अथ चैव ताभ्याम् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Pischel, *Vedische Studien*, vol. i, p. 1. <sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the *Nītimafjarī* on RV. i. 126. 6, 7.

156. Śākatāyana thinks that in this couplet there is a story of a husband and wife<sup>a</sup> (in connexion) with Indra. Brhaspati gave his daughter<sup>b</sup>, Romaśā by name, to king Bhāvayavya.

वृत्तेऽस्मिन् m<sup>1</sup>r<sup>3</sup>, वृत्तेऽस्मिन् b, वृत्तेऽस्मिन् hd, वृत्तेऽस्मिन् r.—156<sup>ab</sup> is omitted in fk.—सुतां hm<sup>1</sup>r, स तां fkr<sup>2</sup>r<sup>5</sup>, च तां n.—रोमशां r, रोमसां b, रोमशा hdfm<sup>1</sup>, येमशा k.—राक्षे hrh, राक्षो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>bfk, by २९ in hd.—After इति बृहद्देवतायां तृतीयोऽध्यायः (hdr) समाप्तः is added in bfk.

<sup>a</sup> According to the *Sarvānukramanī*, i. 126. 6, 7 are a colloquy of Bhāvayavya and Romaśā, husband and wife; cp. Sāyaṇa on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Sāyaṇa also, on i. 126. 7, states that Romaśā was the daughter of Brhaspati.

1. **Romaśā and Indra. RV. i. 127-136. Praise in the dual.**

1. Then the Lord of Bays, the Companion of Śacī (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्थं hm<sup>1</sup>r, तत्सर्वं Bn.—°गामाशु hm<sup>1</sup>r, °गामाथ bfn.—°सहायः hm<sup>1</sup>bfn, °सखायः r, °समेतः n.—प्रीत्यार्चयत् hdr, प्रीत्यार्चयं तं m<sup>1</sup>, प्रत्यार्चिव तं b, प्रत्यर्चितं तं fk, प्रत्यर्चितस्तद् n, प्रत्यर्चितोऽसौ r<sup>5</sup>r<sup>7</sup>.—विधिनैव राजा hm<sup>1</sup>r, विधिना च राजा br<sup>5</sup>r<sup>7</sup> (°ज b), विधिना च राज्ञा fkn.

2. And the daughter of the Āngiras (Bṛhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

दृष्टा hm<sup>1</sup>r, दृष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, दृष्टा bfn.—ववन्दे hdfk, च वन्दे r, वदे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

बाल° hdf, बाल° bk.—तं hbk, तां r.—जगाद् उपोप मे r, जगादोपोप मे hdm<sup>1</sup>, जगादोपि मे f, जगादो योप मे b.—°या सांत्व्य hdm<sup>1</sup>, सान्व्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °या शां ब, °या शांच fk, °यर्चाथ r.—प्रहृष्टः सो न्वव्रजत् hdm<sup>1</sup>, प्रहृष्टोवाचव्रजत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहरिषादन्वव्रजा b, प्रहरिषादन्वव्रजत् f, प्रहर्षादन्वव्रजत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहर्षाद्, which leaves the sentence without a verb.—साथ hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽथ fkr.—पतिं पतिव्रता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु साव्रवीत् r, पतिं व्रवीत् b, पति व्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the Nītimañjarī on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चेद्वाणि  $m^1r$ , पश्चेद्वाणि  $hdbfkr^5r^7$ .—°व्युगच  $hm^1r$ , °व्युगेका  $r^5r^7$ , °द्रं चिगव  $b$ , °द्रं चिग च  $f$ .—°पर्वतौ  $bfr$ , °पर्वता  $hdm^1$  (as part of the pratika).—त्विद्  $hm^1$ , रद्  $hfr$ , त्विद्  $r^1r^4r^6$ .—मेन इह यास्तः  $hm^1r^1r^4r^6$ , मेने यास्त  $fk$ , मेने यास्ता  $b$ , मेने यास्त एक  $r$ .

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (*ā tvā*: i. 134. 1) there are nine<sup>a</sup> (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

ऋतु सुतः  $hm^1r^1r^4r^6$ , सूयेतर्षी  $b$ ,  $5^{ab}$  omitted in  $fk$ .—पर्वतवद्भि यज्ञो  $m^1$ , पर्वतवद्भि यज्ञो  $r^1r^4r^6$ , पर्वतवुद्भियज्ञो  $hd$ , पर्वतो विद्धि वज्रो  $b$ , पर्वतो विद्धि वज्रो  $r$ .—दिवत्सुतौ  $m^1r$ , दिवत्सुतौ  $hd$ , दिवत्सुतौ  $b$ .—चेद्माङ्गः  $hdm^1$ , चद्माङ्गः  $r^1r^4r^6$ , चेद्माहः  $b$ , चेद्माह  $r$ .—आ त्वा वायोर्धव  $b$ , आ त्वा नव  $r^1r^4r^6$ , आ त्वा वायोर्धव  $fk$ , आ त्वा वायोश्चाथ  $hdr^3$ , आ त्वायोरेथ  $r$ , आ त्वा यावो चाथ  $m^1$ .—The end of the *varga* is here marked by १ in  $hdbfk$ , not in  $m^1$ .

<sup>a</sup> The Sarvānukramaṇī shows that *nava* must be read: *ā tvā ṣaḍ vāyavyam tu . . stīrṇam nava, caturthyādyaḥ pañcagindryaś ca*, 'ā tvā has six stanzas; it, as well as the following (*tu*), is addressed to Vāyu; *stīrṇam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137-139. Vaiśvadeva hymns.

6. There five (stanzas: i. 136. 1-5) have Varuṇa and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasī*), are praised together (*saṁstute*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich ( $7^{ab}$ ); the rest ( $7^{cd}$ ) is distributed (in praise)<sup>d</sup>.

पञ्च वरुणमित्रदेवा  $hbk$ , पञ्च वरुणं मित्रदेवा  $r$ .—दिवादिभ्यः  $hdr$ , दिभ्यः  $bfr$ , द्विभ्य आवाः  $r^5$ .—परे द्वे  $bfr$ , पदे द्वे  $hdm^1$ .—द्वे द्वे पदे  $hm^1r$ , द्वे परे  $bfr$ , द्वे वा परे (संस्तुतौ)  $r^5$ .

<sup>a</sup> *Divādiḥhyaḥ kathitābhyāḥ pare dve*; the Sarvānukramaṇī has *antye līngoktadevatye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*saṁstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). <sup>c</sup> That is, Rodaṣī (dual) in 6<sup>a</sup>, Mitra, Varuṇa in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuṇa are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuṇa. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣaṭ*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities <sup>a</sup>.

असु श्रीष्ट bfr<sup>5</sup>, एतत्सूक्तं hm<sup>1</sup>r.—देवतेषु hm<sup>1</sup>r<sup>6</sup>fk, देवतेषु b.—The Sarvānukramaṇī, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśaḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs <sup>a</sup>, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

सन्ध्वचः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, संक्षवः r, संक्षव bfk.—पादार्धर्चा bfk, पादा अर्धर्चो hd, पादा अर्धर्चो m<sup>1</sup>, अर्धर्चो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> and अर्धर्चा r (both without पादा).—वैपदास्य hm<sup>1</sup>r, वैवदास्य b, (ऋ)वैवदास्या f.—वैवदेवाः hm<sup>1</sup>r, देव्या bfk, देव्यः r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Cp. above, ii. 133: *pādāṃ vā yadī vārdharcam ṛcam vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuṇa; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Bṛhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyañ ha me*: i. 139. 9) praises either the (ancient) seers or himself <sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāṣā*) in it.

दध्यङ् ह मे hd, दध्यङ् ग m<sup>1</sup>, दध्यङ् मे r, दह मे bfk.—ऽस्यामात्मानं वा तेषु r, स्यामात्मायं वा तेषु bfk, वाथवीणः स्तौति Am<sup>1</sup>.—शंस जन्म Am<sup>1</sup>, शंस स्वजन्म b, शंस-  
न्वजन्म r, संसत्वजन्म fk.—तस्यां तु bfk, स्वेव hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The end of the *varga* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānaḥ* is nominative, and this name does not occur in the stanza, and the perfect *śaśaṃsa* is used along with the present *stauti*. <sup>b</sup> *Tasmād* seems to mean : since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The *Sarvānukramaṇi* simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhr̥gu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the *Nītimañjarī* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कनीयान् hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यवीयान् br, अन्नवीद् fkn.—प्रत्यभाषत Am<sup>1</sup>, प्रत्यषेधत fkrn, प्रत्यषेवत b.

13. 'Here am I previously engendered ; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्रप्रतिषिद्धं hm<sup>1</sup>r, तं शुक्रप्रतिष्ठानं r<sup>6</sup>, तं शुक्रप्रतिघातं bn, ते शुक्रं पतिष्ठानं fk.—  
न ममर्षे बृहस्यतिः hm<sup>1</sup>r, बृहस्यतिरमर्षयत् fkr<sup>6</sup>n, बृहस्यतिरर्यमन् b.

14. (So) he addressed the embryo : 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness).

तं गर्भे hdm<sup>1</sup>r, गर्भे तं bfn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

अथपदेवान्  $hm^1r^4bfr^2$ , अथदेहेवान्  $r^3r^5r^7n$ , ऽत्यतपसोवान्  $r$ .—अकसाद्  $hm^1r^3b$   
 $fkr^2r^5n$ , एतस्याद्  $r$ .—तन्नेचे  $m^1$ , तं नेचे  $hdb$ , वन्नेते  $fk$ , (देवा सु) ता नेचे  $r$ , तस्याची  
 $r^1r^4r^6$ .—सः  $hdbfk$ , ह  $m^1$ , च  $r$ .—The end of the *varga* is here marked by ३ in bf, not in  
 $hdm^1k$ .

#### 4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vedīśade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्यपि: पराणि षट्  $br$ , षड्भिः स्वपिं तमित्यतः  $r^1r^4r^6$ , प्राष्टावपि: पराणि च  $hm^1r^3$ .  
 As all the MSS. have चतुर्भिर्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and षट्) must be right; that of A (प्र, 143, and षष्टौ, 143-150) would include 143, 144, which have already been mentioned.—16<sup>ab</sup> is omitted in f, the whole of 16 and 17 in k.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuṇa are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavaḥ*: i. 152. 6) lauds

सूक्तेर्  $br$ , सूक्ते  $fm^1$ , सूक्ते  $hd$ .—मैचीम्  $m^1$ , मैची  $hbfr$ , मिची  $d$ .

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Śaunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दितिं त्वेव  $hdm^1r$ , दितिं यास्तः  $br^5r^7$ , द्विती यास्तु  $fk$  (i. e. the reading of B is यास्तः for त्वेव in A).—कुत्से वेह  $hm^1rb$ , कुत्से वेह  $fk$ , कुत्सो वेह  $r^5r^7$ .—18<sup>b</sup>=v. 87<sup>b</sup>, vi. 94<sup>b</sup>, viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Śaunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That



is, in RV. i. 94. 15. ° Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasāṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154–156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, अदिरपे: प्रसक्तत्वाद्दृष्ट्वापीगन्व-  
कीर्त्तयत् r<sup>5</sup>, अदिरचिप्रसक्तत्वाद्दृष्ट्वापीगन्वकीर्त्तयत् b, अदिरचिप्रसक्तत्वाद्दृष्ट्वा या त्वम-  
कीर्त्तयेत् fk (°प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1–3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वक्ष तिरुमिर् hd (cp. Sarvānukramaṇī ऐङ्खायलुचि:; 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वक्षतुमिर् m<sup>1</sup>r<sup>3</sup>, ता वां चतुमिर् r<sup>6</sup>r<sup>7</sup>, वा चा चतुमिर् bfk, प्र वः पानां चतुर्मिस् (तु) r. Here we see not only how easily चतुम्° is substituted for च तिरुम्°, but the masc. form चतुर्मिः for the fem. चतुमिः in the BD.—अगिर् hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup>r<sup>7</sup>, तु r.—ता वामित्युचि hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, वाक्वमित्युचि fk (°त्युचि k), अविस्त्वित्युचि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

### 5. Story of Dīrghatamas (continued).

21. <sup>a</sup> His attendant slaves, being weary, bound the aged and blind Dīrghatamas and cast him down<sup>b</sup> into the waters of the river.

परिचारिणः hm<sup>1</sup>r, परिचारकाः Bn.—वध्वा hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वधा b, अथ r, -कौ fk, अथौ n.—अपादधुः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (RV. i. 158. 5), अपादधुः hm<sup>1</sup>fkn, उपादधुः r, आदधुः b.

<sup>a</sup> The following four and a half ślokas (21–25<sup>ab</sup>) are quoted in the Nītimañjarī on RV. i. 18. 1 and i. 158. 5; cp. Sāyaṇa on RV. i. 158. 3, 4. <sup>b</sup> Cp. RV. i. 158. 5: *dāsā yad im̐ susamubdham avādhuḥ*; cp. Nirukta iv. 6: *tritṛṇ kūpe 'vāhitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakṛntata*) his own head, shoulders and breast <sup>a</sup>.

चेतनो  $hm^1r$  (=RV. i. 158. 5), चेतनो  $r^1r^4r^6$ , चेत  $fk$ , चेतनो  $b$ .—अपाहन  $hdr$ ,  
उपाहनत्  $m^1$ , अपाहत  $fk$ , अपातह  $b$ , अपाहरत्  $n$ .

<sup>a</sup> Cp. RV. i. 158. 5: *śiro yad asya traitano vitakṣat, svayaṁ dāsa uro aṁsāv apī gḍha*.

B 23. Now Dīrghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता  $Bn$ , सहसा  $m^1$ .—वृत्  $m^1r^2r^5r^7n$ , वृतां  $fk$ , वृतः  $b$ .—न्यमुदक्षिव  $r^2r^5r^7$ , न्यमु-  
दक्षिव  $fk n$ , न्यमुदक्षिव  $b$ , न्यमुदक्षिव  $m^1$ .—ततोदोन्मोहित  $b$ , ततोदोन्मोहितो  $r^2r^5r^7$ ,  
तचादोन्मोहिति (भृशम्)  $m^1$ , ततोदोन्मोहिति (भृशम्)  $fk$ , न तु दानहतो  $n$ .—This śloka  
is omitted in  $hdr$ , but is found in  $b f k r^2r^5r^7m^1n$ .

24. Now the currents (*nadyah*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तन्नम  $b$ , तं गुपं  $r^5r^7n(g)$ , तन्नम  $fn(ab)$ , तनयं  $n$ , नयः सर्वाः  $hdm^1r$  (नयः occurs in RV. i. 158. 5). That नयः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुदक्षिपत्) is highly probable.—समुदक्षिपत्  $fkr^5r^7n$ , समुदक्षिपत्  $b$  (the plural changed to the singular probably owing to the loss of the plural नयः), समुत्खिदन्  $hdm^1r$ . The form उदक्षिपन् occurs again below, iv. 88.—युक्तां  $m^1r^2r^5r^7$ , युक्तो  $m^1$ , युक्तम्  $fk$ , दासीम्  $n$ .—24<sup>cd</sup> is wanting in  $hdr$ , but is to be found in  $Bm^1n$ .

<sup>a</sup> Cp. RV. i. 158. 5: *na mā garan nadyo mātṛtamāh*, 'the most motherly streams did not swallow me up.'  
<sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dīrghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kaksīvat and others.

राज्ञा  $m^1r^2r^5r^7n$ , राज्ञां  $b f k$ .—प्रहितां दासीं भक्तां  $r^2r^5r^7$ , प्रहिता दासी भक्ता  $m^1 b f k$ ,  
प्रहितां ज्ञात्वा शुद्धां  $n$ .—मत्वा महातपाः  $r^2r^5r^7$ , मत्वा मतपाः  $b$ , मत्वा मतयाः  $f$ , मत्वा  
रमे तथा  $m^1$ , (ज्ञात्वा) रमन्मुनिः  $n$ .—25<sup>ab</sup> not in  $hdr$ , but in  $Bm^1n$ .—जनयामास चोत्थाय  
 $hdr$ , सोऽजीवनहश्च सीकान्  $b f k r^2r^5r^7$  (आद्  $r^2r^5r^7$ ), सा च कक्षीवतं जज्ञे  $n$ .—25<sup>cd</sup>  
omitted in  $m^1$ .—The end of the *varga* is here marked by ५ in  $hdb$ , by ६ in  $f$ , not at  
all in  $m^1k$ .—In  $hd$  the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two Āsvins: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

गुष्टाव चैव hm<sup>1</sup>r, गुष्टाव विव bfk, गुष्टावेति व f (सुताभ्याम्) r<sup>5</sup>r<sup>7</sup>.—०ञी तु hm<sup>1</sup>r, ०ञी ते b, ०ञी त fk, ०ञ्या त r<sup>5</sup>r<sup>7</sup>.

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the Rbhus. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*īrmāntāsaḥ*: i. 163. 10) he extols the horse as he is being led.

परं b fkr<sup>5</sup>r<sup>7</sup>, परं hm<sup>1</sup>r. The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परं were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयूयास् m<sup>1</sup>r, सयूयास् hdbf, सयूयास् k.—तस्य m<sup>1</sup>bfr, तच hd.

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

भविष्यं चाह भूतवत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, भविष्यंतं च भूतवत् bfk (०तत् f), हविष्यं चाह सूनवः r.—तस्य m<sup>1</sup>, तस्य ह hd, तस्य र, तत् bfk.—मांसस्य सूनस्य hm<sup>1</sup>r, सौनस्य च मांसस्य b fkr<sup>5</sup>r<sup>7</sup> (०नस्यं r<sup>5</sup>r<sup>7</sup>).—चरुणां r<sup>5</sup>r<sup>7</sup>, चतुर्णां hm<sup>1</sup>r<sup>3</sup>, चतुर्वां r, वरुणां b, वरुणा fk.—हविषस्यथा hm<sup>1</sup>r<sup>3</sup>r, क्त ऋषिर्वा r<sup>5</sup>r<sup>7</sup>, क्रिविष्या bfk.

<sup>a</sup> Cp. i. 162. 9: *aśvasya kraviṣaḥ*; see also 10, 12, 13.

<sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of hm<sup>1</sup>r is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māṃsaṃ . . sūnayaṁ ābhṛtam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. ° In i. 162. 13, where the form *carūṇām* occurs. d The form *haviṣaḥ* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhivāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūṇā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*)<sup>g</sup> laudation.

यद्विशस्यं च कीर्तितम्<sup>hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup></sup>, यद्विशस्य च कीर्तनम्<sup>fb</sup>, यद्वीशस्य च कीर्तनम्<sup>r<sup>5</sup></sup>, स्वधितस्य प्रकीर्तनम्<sup>r</sup> (by mistake from the next line).—गात्रस्य मूलस्थूणानां<sup>m<sup>1</sup></sup>, गात्र-मूलस्थूणानां (no च)<sup>hd</sup>, गात्रमूलस्थूषाणां च<sup>r<sup>2</sup>r<sup>5</sup></sup>, गात्रस्यस्थूषाणां च<sup>b</sup>, गात्रमूलस्थूषाणां च<sup>f</sup>.—The end of the *varga* is here marked by ई in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> Both *vāsas* and *adhivāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Cp. i. 162. 18: *gātrā . . . paruṣ-parur . . vi śasta*; cp. 19: *asvasya viśastā*, and 20: *mā te . . aviśastā . . gātrāṇy asinā mithū kaḥ*. <sup>d</sup> Cp. i. 162. 11: *te . . abhi śūlaṃ nihatasya*. <sup>e</sup> The word *sthūṇā* does not occur in the hymn, but its equivalent *śva-yūpa* is used in i. 162. 6, and *svaru* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

## 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

छागस्य<sup>hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup></sup>, भागस्य<sup>r</sup>.—सह क्षुतिः<sup>m<sup>1</sup>r</sup>, सह श्रुतिः<sup>h</sup>, च कीर्तनम्<sup>fkr<sup>2</sup>r<sup>5</sup></sup>, च प्रकीर्तनम्<sup>b</sup>.—चाच इच्छा°<sup>r</sup>, चाचिच्छा°<sup>MSS.</sup>—31<sup>ab</sup> is omitted in d, 31<sup>cd</sup> in f.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāmiyaṃ* (*sūktam*) is also used in Ṛgvidhāna ii. 26. 2 and Manu xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तच b, खच r, वच hd.—चाच कीर्तनम् hm<sup>1</sup>r, चागुकीर्तनम् b.—<sup>32<sup>ab</sup></sup> omitted in fk.—  
वक्ष्यामि bm<sup>1</sup>, वक्ष्या fk.—चतरस्त्रयः m<sup>1</sup>, शतरस्त्रयः bfk. The next śloka and the contents  
of RV. i. 164. 1 make the emendation आतरस् certain.—<sup>32<sup>cd</sup></sup> wanting in hdr.

<sup>a</sup> Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, *Rgvidhāna*, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛta-prṣṭha*)<sup>a</sup>: (his) seven rays are praised<sup>b</sup>.

आता तु hdr, आ तु m<sup>1</sup>, आता च bfk.—तृतीयोऽच hm<sup>1</sup>r, तृतीयोक्तः r<sup>5</sup>, तृतीयोक्तं bfk.—सुताः hm<sup>1</sup>r, सुताः bfk.

<sup>a</sup> Cp. RV. i. 164. 1: *tṛtīyo bhrātā ghṛtapṛṣṭhaḥ*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni: *āyam agniḥ*. <sup>b</sup> The expression *saptaputram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects<sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons<sup>b</sup>.

पाति hm<sup>1</sup>r, वाति bfk, वानि r<sup>2</sup>r<sup>5</sup>.—अहोरात्रान् r<sup>5</sup>, अहोरात्रा hbfk, अहोरात्रं m<sup>1</sup>r.—दिनान् hm<sup>1</sup>r<sup>6</sup>fk, दिवान् b.—चतुस्त्रं hm<sup>1</sup>r, रज्ज्व f, सप्तह्रयं b, पञ्चांशं r<sup>5</sup>.—परिवर्तिनः b, परिवर्त्तिः fk, परिवर्तनम् hm<sup>1</sup>r, परिकीर्तनम् r<sup>5</sup>.—<sup>34<sup>b</sup></sup> = vii. 24<sup>b</sup>.

<sup>a</sup> Especially in RV. i. 164. 7. The same expressions are used of Sūrya in vii. 24. <sup>b</sup> Yāska, Nirukta iv. 27, explains *trinābhi* (RV. i. 164. 2) as referring to the seasons, *dvā-daśāra* (RV. i. 164. 11) as referring to the months, *sapta śatāni viṃśatis ca* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year (*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold<sup>b</sup>;

च चिधा br<sup>2</sup>r<sup>5</sup>, च तुमा f, चिचिधा hr.—द्वादशधैव च hm<sup>1</sup>r, द्वादश वापि च bfk, द्वादशधापि वा r<sup>5</sup>.—<sup>35<sup>ab</sup></sup> has the following form in Sāyaṇa: चिधा द्वादशधा षोडा पञ्चधा सप्तधा तथा.—कीर्त्तयन्तृषिः bs, कीर्त्तयन्तृषिः hr (०<sup>th</sup> h), कीर्त्तयन्तृषिः f.—The end of the *varga* is here marked by ॐ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. i. 164. 12-16.

<sup>b</sup> This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca śaunako'py āha*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

चैवज्ञानं hdr<sup>3</sup>b, चैवं ज्ञानं r<sup>5</sup>, चैवज्ञानं m<sup>1</sup>fkr.—गौरीं hdr, गौरी m<sup>1</sup>bfb.—धर्मं पूर्वयुगीयं च m<sup>1</sup>r, धर्मं पूर्वयुगी पंच hdr<sup>3</sup>, धर्मपूर्वयुगानां च bfr<sup>2</sup>r<sup>5</sup>.—साध्यान् hdm<sup>1</sup>r, साध्यां b, साध्या f.—देवगणां hdm<sup>1</sup>r, देवगणा f, देवराणां b, देवराणा k.

<sup>a</sup> This appears to be an abbreviated expression for *kṣetrajña-jñāna*; see below, iv. 40 and cp. *kṣetra-jña* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manaḥ kuto adhi prajātam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ . . . dharmāṇi prathamāni . . . pūrve sādhyāḥ*.

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

कर्माणि अपि° bfb, कर्माणि त्वपि° hdr.—जगति bfr<sup>2</sup>r<sup>5</sup>, जगती hm<sup>1</sup>r.—स्थानं br<sup>2</sup>r<sup>5</sup>, स्थानं f, स्थानं hdm<sup>1</sup>r.

<sup>a</sup> In i. 164. 44: *vapata ekaḥ . . . viśvam eko abhi caṣṭe . . . dhrājir ekasya dadṛśe na rūpam*. <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haraṇam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रश्मिभिर्वारो bfr<sup>2</sup>, रश्मिभिर्वारां r<sup>5</sup>, रश्मिभिर्विव hdm<sup>1</sup>r.—विसर्गं m<sup>1</sup>r, विसर्गः hd, विसर्ग b, विसर्गं fkr<sup>2</sup>.—चाच hdm<sup>1</sup>br, चाच fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> In i. 164. 51<sup>ab</sup>: *samānam etad udakam uc caity ava cāhabhīḥ*. <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>cd</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfb.—प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, प्राणा bfr, प्राण k.—39<sup>d</sup>= ii. 51<sup>d</sup>.

<sup>a</sup> In ii. 51 *Sarasvat* is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam avase johavimi*. <sup>b</sup> Cp. ii. 51, where *Sarasvatī* is identified with *Vāc* in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. *Prāṇa* alone knows it: hence he (*Prāṇa*) is spoken of as 'he who knows the body' (*kṣetra-jña*).

बिचं hrbfk, बचं m<sup>1</sup>.—बिचय bfr, बिच hd.—The end of the *varga* is here marked by ८ in hdm<sup>1</sup>bfk.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. *Śaka* is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhīpa*) are his purifiers<sup>f</sup>.

मेघे m<sup>1</sup>kr<sup>2</sup>, मेघे f, मेघ b, मेघ: r.—धूम: r, धूम b, धूमे m<sup>1</sup>fkr<sup>2</sup>.—वास r, यास f, पास b, पाश k.—०धिपा: m<sup>1</sup>br, ०धिपा fk.—41 and 42 are not found in hdr<sup>1</sup>r<sup>2</sup>(r<sup>3</sup>?)r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. <sup>b</sup> Cp. Meghadūta 5: *dhūma-jyotiḥ-salīla-marutāṃ saṃnipātaḥ . . meghaḥ*. <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 61. <sup>d</sup> That is, in RV. i. 164. 43<sup>c</sup>. <sup>e</sup> That is, the *trayaḥ keśināḥ* in RV. i. 164. 44. <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gauriḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prthak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to *Sūrya*<sup>b</sup>; the last (stanza) to *Sarasvat* (i. 164. 52) may optionally (*vā*) be addressed to *Sūrya*<sup>c</sup>.

स्वात् m<sup>1</sup>r, स्वा bfk.—०स्तुति: m<sup>1</sup>br, ०स्तुति f, स्तुति k.—इमे सौर्यो m<sup>1</sup>, इमी सौर्यो r, इमे सौर्यो b, इमे सौर्यो fk.—सौरी वाक्या m<sup>1</sup>b, सौरी वाक्या r, सौरी चरत्या f, सौरं चरत्या k.

<sup>a</sup> Cp. *Sarvānukramaṇī*: *gaurī itī . . etad-antaṃ vaiśvadevam*. <sup>b</sup> Cp. *Sarvānukramaṇī*: *indram mitram sauryau*. <sup>c</sup> Cp. *Sarvānukramaṇī*: *antiā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the *Sarvānukramaṇī*, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise <sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salīla*) <sup>b</sup> is (also) mentioned (in it) <sup>c</sup>.

अस्यस्रवं स्वेतञ् र<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, अस्यस्रवंस्वेतञ् h.d.—ज्ञानमेव र<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, ज्ञानमेव h.d. r<sup>2</sup> must in R's note on this line be a mistake for r<sup>3</sup>, for bfk, with which r<sup>2</sup> regularly agrees, omit this śloka, while hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, with which r<sup>3</sup> otherwise agrees, have it.

<sup>a</sup> The Sarvānukramaṇī has the same words, *alpastavaṃ tv etat*, adding *atra prāyeṇa jñāna-...praśaṃsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salīlāni* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*) <sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts<sup>c</sup>, all the even ones, including the last <sup>d</sup>, are Indra's,

मादतेद्भुक् f.k, मादतेवक्षु b, मादतेद्भुक् hdm<sup>1</sup>r.—परमः कृतः hm<sup>1</sup>r, परमस्ततः fkr<sup>2</sup>r<sup>5</sup>, परम स्थितः b.—सर्वाः hm<sup>1</sup>r, तच्च b.fkr<sup>5</sup>.—सहाय्यया bm<sup>1</sup>r, सहाय्यया dfk, संहान्यया h.

<sup>a</sup> Ślokas 44–55 are translated by Sieg, Sagenstoffe, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). <sup>c</sup> Cp. Sarvānukramaṇī: *tṛtīyādyayujō marutāṃ vākyaṃ*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13–15) is addressed to the Maruts.

B But the authorship (*karṭṛtvam*) <sup>a</sup> of the triplet there <sup>b</sup> is attributed <sup>c</sup> to another <sup>d</sup>.

मादतकृच्च hm<sup>1</sup>r, मादत्यस्त्रि र<sup>5</sup>r<sup>7</sup>, मादत्यस्त्रि b, मादतस्त्रि f.k.—उत्तरः hm<sup>1</sup>r<sup>3</sup>, उत्तराः br<sup>5</sup>r<sup>7</sup>, उत्तसः f, उत्तमः kr (cp. Sarvānukramaṇī, अन्त्यसृचः).

<sup>a</sup> With *karṭṛtvam* = *ārṣakam* cp. *kṛtvā* = *dṛṣṭvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Ārṣānukramaṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*tṛtīyādyayujām*) the Maruts, while Agastya is the seer



of the last triplet (*sūktasyāntye tṛce 'gastya ṛṣiḥ*). <sup>d</sup> That is, to one who is different from those of 1-12. I regard 45<sup>cd</sup> as a later supplementary addition, both on account of the wording (*karṭṛiva*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers <sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहास पुरावृत्त b, इतिहासं पुरावृत्तं m<sup>1</sup>fkr. Sieg, p. 108, note <sup>8</sup>, gives इतिहासः as the reading of b. — परिकीर्त्तयते m<sup>1</sup>b, परिकीर्त्तये f, परिकीर्त्तये k, परिकथ्यते r. — मरुद्विषु hm<sup>1</sup>r, मरुद्विष bfkr<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>cd</sup>, 45<sup>cd</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>cd</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते वैन्द्रम् r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ते वैन्द्रम् hdm<sup>1</sup>, ते वैन्द्रम् b, तच्चन्द्रम् fk. — वेद hdm<sup>1</sup>r, बोधि fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बोधि bk (the former is probably the better reading; cp. विदित्वा तपसा below, 59). — तत्त्वतः hdk, तत्ततः f, तत्त्वतः r, न तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts <sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरुपेद्रं hm<sup>1</sup>, निरुपेद्रं dr, निरुपेद्र fk, निरुषमि b. — तन्विति hdm<sup>1</sup>r<sup>3</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तदिति fkr, वदिति b. — च विमिः bfkr, तु विमिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पञ्चमिः hm<sup>1</sup>r<sup>3</sup> (Sarvānukramaṇi: मारुतं हि: *hi* = three). The latter reading was probably caused by the syllable चि dropping out and being wrongly replaced by पं. — The end of the *varga* is here marked by ९ in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*niruptam*) for Indra to the Maruts<sup>b</sup>.

इति चैवेन्द्रं  $hm^1r$ , इत्यनेनेन्द्रं  $b$ , इत्यनेनेन्द्रं  $r^2r^5r^7$ , इत्यनेनेन्द्रं  $fk$ .—सहस्रमिति चेतया  $hm^1r$ , सहस्रं त ऋचा व्ययं  $r^2r^5r^7$ , सहस्रं त द्वा व्ययं  $fb$ , सहस्रं त द्वा चयं  $k$ .—निरुप्तं  $hm^1r$ , निरुप्तं  $f$ , निरुप्तं  $b$ , निरुप्तं  $k$ , निरुक्त्य (यद्विः)  $n$ .—इहति  $hdm^1r$ , इहत्तः  $fbr^5r^7n$ , इहत्थ  $kr^2$ .—Sieg, p. 109, note <sup>2</sup>, prefers the reading इहत्तः, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half ślokaś, 49<sup>ed</sup>-53, are quoted in the Nītimajjari on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir nirupya marudbhyaḥ saṃpraditsāṃ cakāra*; *sa indra etya paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avakṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तज्ञावम्  $bfr^2r^5r^7$ , तग्हवम्  $k$ , तद्व्यम्  $hdm^1r$ .—इन्द्रो  $Bhdm^1$ , लिङ्गो  $r$ .—तमत्र-चीत्  $hdm^1r$ , ततोऽब्रवीत्  $Bn$ .

<sup>a</sup> Cp. below, vi. 38: *viditvā tasya taṃ bhāvam*. <sup>b</sup> 50<sup>ed</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvaḥ: kaś tad veda yad adbhutam*? cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvas* by *śvasthanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yāska, loc. cit., explains *adbhutam* by *abhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kiṃ naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

क ऋचिर्त्तसंसारि  $r^2r^5r^7$ , कश्चित्त्वर्थसंसारि  $b$ , कश्चित्त्वर्थसंसारि  $fk$ , कश्चित्त्वर्थसंसारि  $r$ , कश्चित्त्वर्थसंसारि  $m^1hd$  (०त्वथ  $hd$ ), कश्चिन्नार्थसंचारी  $n$ , कश्चित्तार्थसंचारी  $n(abgm)$ , cp. RV. i. 170. 1, अभि संचरेषं.

<sup>a</sup> 51<sup>ab</sup> is a paraphrase of RV. i. 170. 1<sup>ed</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhītam, arthasaṃcāre=abhi saṃcareṇyam, vinasyati=vi nasyati*. In Nirukta i. 6 *ādhītam* is explained by *ādhīyātam=abhipretam*. <sup>b</sup> *Bhrūtaraś tava*=RV. i. 170. 2: *bhrūtaro marutaś tava*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kiṃ no bhrātāḥ* : i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पस्व fkr<sup>2</sup>r<sup>5</sup>n (cp. RV. i. 170. 2, कल्पस्व), संस्रकल्पस्व b, संप्रकल्पस्व hdm<sup>1</sup>r.—  
नः br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, RV., नं f, न k, च hdm<sup>1</sup>r.—इति त्वस्यां hm<sup>1</sup>r fk, इति त्वस्यां b, इत्येतस्यां n.

<sup>a</sup> *Marudbhiḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhiḥ kalpasva sādhyā*. <sup>b</sup> *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samaraṇe vadhiḥ*. <sup>c</sup> Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram* : i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

त्वरमित्यस्यां hm<sup>1</sup>r fk, त्वरमित्प्रियां b, त्वरमन्नीत्या n.—बुध्म hm<sup>1</sup>r, बुद्धम् b, कुद्धम् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n.—प्रशामयत् hm<sup>1</sup>r, प्रसादयत् br<sup>2</sup>r<sup>5</sup>n, प्रसाधयत् r<sup>7</sup>, प्रसादयन् fk (cp. TB. ii. 7. 11 on RV. i. 165: *tān . . kayāśubhiyena gśamayatām*, and TMB. xxi. 14. 5: *agastyo . . tena gśamayāt*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवमनं brn, सवनं fk, संगमनं Am<sup>1</sup>.—The end of the *varga* is here marked by १० in hdf, by ११ in b, not at all in m<sup>1</sup>k.

<sup>a</sup> The second line (53<sup>cd</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

#### 11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

थ B, च hm<sup>1</sup>r.—निपातेन ऐन्द्रेषु r, निपातेनैन्द्रेषु hdm<sup>1</sup>b fk, निपातेषु ऐन्द्रेषु r<sup>6</sup>r<sup>7</sup>.—मरुतः क्षुतान् m<sup>1</sup>, मरुत क्षुतान् hd, मरुतक्षु तान् r, मरुतः क्षुताः br<sup>6</sup>r<sup>7</sup>, मरुत क्षुतिः k, मरुत क्षुतीः f.—Before 54, b fkr (r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?) add the following śloka (wanting in hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>):

पूर्वया सांत्वयिद्भो<sup>a</sup> ह्यगस्त्यं स्नेहकाम्यया ।

एवं संवननं कृत्वा प्रादान्तेभ्यः स तद्विः ॥

<sup>a</sup> r, सांत्वयादिद्भो f, सांत्वयादिद्भो k, सांत्वयाद्वद्भो b. <sup>b</sup> r, °गस्त्य स्नेह° f, °गस्त्य स्नेय° k, °गस्त्य स्नेह b. The correct form of the first line was probably पूर्वया सांत्वयिद्भमगस्त्यः स्नेहकाम्यया, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>cd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati* : i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm<sup>1</sup> bfk. — पृथक्पृथक् bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुनः पृथक् hm<sup>1</sup>r. — प्रति fhm<sup>1</sup>, प्रति hdr, प्रीति k. — इन्द्रं षड्विभः परिसु सः hdm<sup>1</sup>r, गायत्वष्टिभः शचीपतिः B (गायन् r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāsah* : i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तेः सह b, ते सह fm<sup>1</sup>, ते सहा k. — This śloka appears in bfm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'ntyā marutvatīyāḥ*, is based on it.

<sup>a</sup> Cp. Sarvānukramaṇī: *marutvāms tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*ṛtau*)<sup>b</sup>.

अतो b fkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अतो° hm<sup>1</sup>r. — अषिर् hrbfk, अषेर् m<sup>1</sup>. — लोपामुद्रां has been misprinted लोपमुद्रां. — The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya.

<sup>b</sup> The Nītimañjarī on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvāḥ* : i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)<sup>b</sup>, sang the last two (stanzas : 5, 6).

सर्वे m<sup>1</sup>fr, सर्वे hbk. — अश्विनं m<sup>1</sup>, अश्विनं r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), न श्विनः hd, न श्वितत् b, न श्विनः r<sup>2</sup>r<sup>3</sup>, न श्विन f<sup>1</sup>k, न श्वितत् r<sup>5</sup>r<sup>7</sup>. The evidence of the Sarvānukramaṇī (cp. also Sāyaṇa) leaves no doubt as to अश्विनः having been the original reading; see note<sup>b</sup>.

<sup>a</sup> Cp. iv. 47: *saṃvādaṃ tapasā veda*, and iv. 50: *vijñāya . . tadbhāvam*. <sup>b</sup> Cp. Sarvānukramaṇī: *saṃvādaṃ śrutvāntevāsī brahmacāriṇtye . . apaśyat*; and Śāyana on RV. i. 179. 5: *saṃbhogasaṃlāpaṃ śrutvā tatprāyaścittaṃ cikīrṣur uttarūbhyām āha*.

60. The preceptor and his wife (*gurū*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' <sup>a</sup>.

प्रशस्य hm<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, प्रशस्य r, प्रशस्त b, अशंसतां fk.—गुरु r, गुरु m<sup>1</sup>bfr, गुरु hd.—  
°वजिघ्नतु: hm<sup>1</sup>r, °भिजिघ्नतु: bf, °भिजिघ्नतु: k.—°भावनागा असि bfr, °भौ ह्यनागो  
ऽसीति Am<sup>1</sup>.

<sup>a</sup> RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65–68, and by Sieg, Sagenstoffe, pp. 120–126.

61. Then with the five hymns (i. 180–184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरेति परेण hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, कतरेण परेण m<sup>1</sup>, कतरेण (only) b, सूक्तेन कतरेण rfk,  
सूक्तेन कतरेति r<sup>5</sup>.

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasah*) <sup>a</sup>; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samidhah*: i. 188) is an Āpri hymn <sup>b</sup>—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्तेन आ r, सूक्तेना hm<sup>1</sup>bfr.—समिद्धोऽवाप्रियो bf, समिद्धो ह्याप्रियो kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,  
समिद्धाप्र्यो hr, समिद्धाप्र्यो d, सामिद्धाप्र्यो m<sup>1</sup> (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—  
प्रिमये नयेति च hm<sup>1</sup>r, मे च नयाप्रये bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup> (Sarvānukramaṇī: अग्ने नय . . आप्रियम्).

<sup>a</sup> That is, the All-gods (*viśvān devān*). <sup>b</sup> According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tuṣṭāva* in 61<sup>o</sup>. The reading of A is irregular in its Sandhi (*samidhāpryaḥ* = *samidhha āpryaḥ*), while in B the pratika is imperfect: *agne ca naya* for 'agne naya' ca.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṅkataḥ*: i. 191) <sup>a</sup>, is of esoteric import (*upanīṣat*) <sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun <sup>c</sup>.

परम् hm<sup>1</sup>r, परा: b, परा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—सुतिं hdrk, सुतिर् b, सुति f.

<sup>a</sup> Another case of irregular Sandhi (as in the preceding śloka: *kaṅkatopaniṣat* = *kaṅkata upaniṣat*). <sup>b</sup> On the meaning of *upaniṣat* as used here, cp. Śaḍguruśiṣya on RV. i. 50.

<sup>c</sup> Cp. Sarvānukramaṇī: *kaṅkataḥ . . upaniṣad . . ap-tṛṇa-sauryaṃ viśaśaṅkāvān agastyah prābravīt*.

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

दर्श तदगस्त्यो वा hm<sup>1</sup>r, दर्शतदगस्त्यसु B.—अदृष्टाख्यो hm<sup>1</sup>B, अदृष्टाख्यो r.—  
नष्टरूपः B, विश्वरूपः hm<sup>1</sup>r.—सूक्तस्यान्वो hm<sup>1</sup>B, सूक्तस्यांसो r.—दृचः m<sup>1</sup>, दृचः hdr<sup>3</sup>,  
दृचः bf, दिजः k, त्यचः r.—The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. the quotation from the Sarvānukramaṇī in note <sup>c</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vr̥ścika*, which occur in it, the sense of the former is quite uncertain, while that of *vr̥ścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tathā rūpaṃ hi dr̥śyate* which is used several times in the BD. (iii. 76 &c.). <sup>c</sup> The fact that *varga* 12 contains seven ślokas does not indicate

here that some of them are later additions; for as the end of a maṇḍala always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to maṇḍala vi).

### Maṇḍala ii.

#### 13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samidhho agniḥ*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

असौद् hm<sup>1</sup>r, सौति r<sup>5</sup>r<sup>7</sup>, सति f, सति k, वेत्ता b.—जातवेदसम् bfk r<sup>2</sup>r<sup>3</sup>, जातवे-  
दासम् hd, जातवेदसम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य hm<sup>1</sup>rns, संयोज्य bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.

\* The Nītimāñjari on RV. ii. 12. 1 quotes 66-69; Śāyana quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इद्रमिति hm<sup>1</sup>rn, इद्र इति bfrks.—मत्वा तु hm<sup>1</sup>rks, मत्वा द्वौ bu, मत्वा तौ fr<sup>5</sup>.—चोमौ Bm<sup>1</sup>ns, चैव hdr.

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātah*: ii. 12).

\* Cp. above, 59: *viditvā . . tayo bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उत्तिष्ठ hm<sup>1</sup>rfb, कीर्त्तयेषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—भीक्षावाशु विवेश ह hdm<sup>1</sup>r, भीतौ सुषुप्तुस्तदा Bn (the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhyuṣyā cumuriṇ dhuniṇ ca jaghantha*).—निबर्हयत् hdm<sup>1</sup>, न्यवर्हयत् r, न्यवर्हयत् b, त्यवर्हयत् f.—The end of the *varga* is here marked by १३ in hdbf, not in k.

#### 14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

अक्षिं hm<sup>1</sup>r, इदं br<sup>6</sup>r<sup>7</sup>, इद्रं f, इद्र k.—मां hm<sup>1</sup>bfrk, मा rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पश्य hm<sup>1</sup>rbbk, पश्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रियत्वं hm<sup>1</sup>bfr<sup>6</sup>, प्रियत्वं rr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (Mitra thinks the correct reading of this passage should be: मांसं खे पश्यं प्रियस्त्वम्!!).—ह्यागतो hm<sup>1</sup>r, यागतो bfrk, चागतो r<sup>6</sup>.

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वरं hm<sup>1</sup>r, वरान् bfrk.—वर Am<sup>1</sup>, वर: bfrk.

\* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhīmahe*)<sup>b</sup> to thee ;

इन्द्र धीमहे hdm<sup>1</sup>, इन्द्रमीमहे r<sup>5</sup>, इन्द्र धीमहि r, इन्द्र वामहे kr<sup>2</sup>, इन्द्रा वामहे f, इन्द्रा वीमहे b.

<sup>a</sup> The expressions *suvirāḥ* and *vāk cāstu hṛdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāso vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dhehi*) *poṣaṃ rayiṇām, ariṣṭiṃ tanūnām, svādmānaṃ vācaḥ*.

<sup>b</sup> The evidence of the MSS. points to the form *dhī-mahe* (which I take to be the 1. plur. pres. middle of *dhī*, to think); *dhīmahi* in R is doubtless due to the influence of that form in the Sāvitrī (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee ; go not away : thou art the better chariot-fighter' (*rathitaraḥ*)<sup>b</sup>.

त्वां च विजानीमो hm<sup>1</sup>rb, त्वां परिजानीमो fk.—जन्मनि जन्मनि br, चन्मनि जन्मनि f, ह्यजनि जन्मनि hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>m<sup>1</sup> (ह्यजनि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, ~~ज~~जनि for जन्मनि).—त्वन्नतम् hm<sup>1</sup>rb, त्वां ततम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वज्रतम् fk.—मापगास्त्वं m<sup>1</sup>, मापगास्त्वद् hdr, मापगाच f, मापगाच्च r<sup>5</sup>r<sup>7</sup>, मापच्च b.

<sup>a</sup> That is, probably, in every form thou assumest.

<sup>b</sup> This being a reason for Indra remaining with Gr̥tsamada to assist him in his conflicts with Daityas ; cp. the words used of Indra in RV. i. 84. 6: *nakṣi t̥vad rathitaraḥ*.

B 74. This choice (made by Gr̥tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śreṣṭhāni*) : he chose all this as a boon. The Lord of Śacī hearing that<sup>a</sup>,

तदिदं br, तदिवं fk, तदिमं m<sup>1</sup>.—वार्यम् f, वायम् b, चार्यम् m<sup>1</sup>, चार्यम् r.—श्रेष्ठान्युचान्यथा r, श्रेष्ठानि चान्यथा m<sup>1</sup>, श्रेष्ठानप्रियांन्यथा b, श्रेष्ठानप्रियांन्यथा fk.—This śloka is not found in A, but bfk m<sup>1</sup> r have it.—The end of the śloka is here marked by १४ in bfk, not in m<sup>1</sup>.

<sup>a</sup> That is, the prayer of Gr̥tsamada stated in 72, 73.

### 15. Story of Indra and Gr̥tsamada (continued).

75. the Swift Conqueror (*turāṣāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

नुराषाट् hdm<sup>1</sup>, रथांगं B.—तु Bhdm<sup>1</sup>, त्वां r.—अषिषास्व hm<sup>1</sup>rfb, स विषास्व k.



76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*puramḍara*) himself affectionately honoured him,

चिवं hm<sup>1</sup>r, तौ च bfk.—सदनं hm<sup>1</sup>r, भवनं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, भुवनं fk.

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमृषिं चाभ्यपूजयत् r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>d, तमृषिमभ्यपूजयत् hm<sup>1</sup>, तमृषिश्चाभ्यपूजयत् r, तमृषिभ्याश्च पूजयेत् b (transposition for °विश्वाभ्य°?), तमश्वाभूपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*pūj*) is used of a king receiving a seer.

<sup>b</sup> Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Śunahotra<sup>b</sup>, you shall be (called) Gr̥tsamada by name<sup>c</sup>.

त्वमस्मान् r, त्वगस्मान् b, त्वमस्माद् hdm<sup>1</sup>, यस्मान् (for the three words यस्मात्त्वमस्मान्) fk.

<sup>a</sup> Cp. Yāska's etymology, Nirukta ix. 5: *gr̥tsa iti medhāvināma gr̥ṇāteḥ stutikarmaṇaḥ*.

<sup>b</sup> Cp. Ārṣānukramaṇī ii. 2: *aurasaḥ śunahotrasya*; and Ṣaḍguruśiṣya on Sarvānukramaṇī, introduction to Maṇḍala ii: *śunahotraputraḥ*. <sup>c</sup> Cp. Ṣaḍguruśiṣya, *ibid.*: *paścād indreṇoktagr̥tsamaḍanāmū*. The reference he makes to the 'R̥ṣyanukramaṇa' can only be intended for a paraphrase of the corresponding passage in the Ārṣānukramaṇī, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*śrudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

ब्रह्मणस्यतिम् hdm<sup>1</sup>r, ब्रह्मणस्यतिः bfk.—The end of the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>.

### 16. Deities of RV. ii. 23-30.

80. Now he praised Bṛhaspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears. He praised him also<sup>b</sup> with the four (hymns) after this (ii. 23-26)

दृष्टलिङ्गामिरेव च hm<sup>1</sup>r, दृष्टलिङ्गस्यैः सह r<sup>7</sup>, दृष्टतिङ्गसुवैः सह b, दृष्टलिङ्गस्यैः सह fk (cp. Sarvānukramaṇī on ii. 23: *बाह्यैस्तत्सु दृष्टलिङ्गाः*).—तमयमि° bfr, तमयमि°

k, तमभ्यमि<sup>०</sup> hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>7</sup>.—०मिरित kr<sup>5</sup>, ०मिरिति r<sup>3</sup>, ०मिरिरि hd, ०मिरेत r<sup>7</sup>, ०मिरत m<sup>1</sup>fr, ०मिरव b.

<sup>a</sup> The Sarvānukramaṇī has the same word *dr̥ṣṭāliṅgā*, which Ṣaḍguruśiṣya explains as follows: *tatra bṛhaspate devanida ityādi-dr̥ṣṭa-bṛhaspati-sabdād bṛhaspatidevatyāḥ*.

<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam api* referring back to *brahmanaspatim* in 79<sup>c</sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām*: ii. 23. 1); in the (stanza) 'All' (*viśvam*: ii. 24. 12) Indra and Brahmanaspati together. Or <sup>a</sup> (he praised) Bṛhaspati incidentally (*prasaṅgāt*) and Brahmanaspati strictly speaking (*eva*) <sup>b</sup>.

सहस्रं ब्रह्मणस्पति hrbbfk, महेश्वरब्रह्मणस्पति dm<sup>1</sup>.—०तिं प्रसङ्गाद्वा hm<sup>1</sup>r, ०तिप्रसक्त-  
त्वाद् bfr<sup>2</sup>r<sup>5</sup>.—०पतिमेव च hm<sup>1</sup>bfbk, ०पतिमेव वा r<sup>5</sup>.

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Bṛhaspati is *ṛgbhāj* (80) or *nipātabhāj* (81). <sup>b</sup> The Sarvānukramaṇī gives the deity of ii. 23–26 as Brahmanaspati, adding *bārhaspatyās tu dr̥ṣṭāliṅgāḥ*.

A 82. He praised the different power of the two by (lauding) one and the same deed <sup>a</sup>.

To Mitra, Varuṇa, Dakṣa, Amśa, Tuvijāta <sup>b</sup>, Bhaga, Aryaman,

द्वयोः hdr<sup>3</sup>, तयोः m<sup>1</sup>r.—82<sup>ab</sup> is not to be found in bfr<sup>2</sup>r<sup>5</sup> (doubtless also r<sup>7</sup>), that is, it belongs to A only. As the *varga* has six ślokas with this line included, the latter is probably a later addition. Cp. note on 83<sup>cd</sup>.

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns. <sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuviṣṭāḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (B) twelve Ādityas are enumerated, including Dhātṛ.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuṇa. (The stanza) addressed to Varuṇa beginning <sup>a</sup> 'Who me' (*yo me*: ii. 28. 10) is destructive of evil dreams and the like <sup>b</sup>.

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वारुणे bfr<sup>5</sup>r<sup>7</sup>, वारुणी hdm<sup>1</sup>r<sup>3</sup>.—इत्याद्या hdm<sup>1</sup>r<sup>3</sup>, इतिषा br<sup>5</sup>r<sup>7</sup>.—स्वमाद्य<sup>०</sup> r<sup>3</sup>bfbk, स्वमाद्य<sup>०</sup> m<sup>1</sup>, स्वमाद्य<sup>०</sup> hd.—०प्रणाशिनी k, ०प्रणाशिनी fb, प्रणाशिनी: hdm<sup>1</sup>r<sup>3</sup>.—83<sup>cd</sup> occurs here in hdm<sup>1</sup>r<sup>3</sup>, but in the B MSS. it is found after 92, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note °). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇi*. <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvap-nāgha*°, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramaṇi add the words *upāntyā duḥsvapnanāśinī*, and the Ṛgvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśamanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hi kratum*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm<sup>1</sup>r, परं ततः br<sup>5</sup>, परं तमः f, परं यतः r<sup>2</sup>, परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8<sup>ab</sup>) the Middle Vāc (is praised). 'Who us' (*yo naḥ*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*taṁ vaḥ*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा नु hdm<sup>1</sup>b, माध्यमा नु fkr<sup>2</sup>.—बृहस्पतिर्द्वितीयो नस् b, बृहस्पते क्षुतिर्यो मास् fkr<sup>2</sup>, बृहस्पते क्षुतिर्यो उस् r<sup>5</sup>, बृहस्पतिं तु यो नस्तु hdm<sup>1</sup>r.—तम्ब ऋक् r<sup>5</sup>, त्वरे रिक् fk, तत्सविद् b, उत्तमा hm<sup>1</sup>r: the reading of the B MSS. is supported by the Sarvānukramaṇi: *yo no bārhaspatyā taṁ vo mārutī*.—The end of the *varga* is here marked by १६ in hbfk, not in dm<sup>1</sup>.

#### 17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्याद् bfk r<sup>5</sup>r<sup>7</sup>, स्यात् hm<sup>1</sup>r<sup>3</sup>, तु r.—आदावस्येति चास्य तु b, आदावस्य चास्य नु ऋक् f, आद्या ऋक् चान्तिमास्य तु r<sup>6</sup>r<sup>7</sup>, सूक्तादावस्य चास्य ऋक् r<sup>3</sup>, सूक्तादावस्य चास्य लृक् hd, सूक्तादावस्य त्वक् m<sup>1</sup>, सूक्तादावुत्तमस्य तु r.—°व्योस्त्वाद्गौ m<sup>1</sup>, °व्योस्त्वाद्गौ hdr<sup>2</sup>, °व्योस्त्वाद्गौ f, °व्योर्वे त्वाद्गौ r, °वीत्युचा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (यावा) नृवि त्वाद्गौ b.—br<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have

अङ् at the beginning of the line before बावा° (instead of at the end of the preceding line).—वाथ चेंद्रो  $m^1$ , वाथ चेंद्रो  $h$ , वाथ चेंद्रो  $d$ , वाथ चेंन्द्रा  $r^3$  (cp. Sarvānukramanī: द्वे ऐन्द्रो त्वान्द्रो वा), तथैवेन्द्रो  $r$ , वैन्द्रियोयवां  $f$ , वैन्द्रियोर्वचा  $b$ , चैन्द्रौ वर्वो  $r^5 r^7$ .

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Sinivālī (6, 7), while with the last (8) the six (goddesses) Guṇḡ and the rest (are praised) :

B preceded by these (stanzas : *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' <sup>a</sup> (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुङ्गाबास्  $h$ , षड् गुम्वाबास्  $m^1 d$  (षट्  $d$ ), षड् गंगाबास्  $b$ , षड् चाबास्  $fk$ , षड् मुवाब्  $r^1 r^4 r^6$ , षड् लैङ्गोग्यास्  $r$ .—तथान्यथा  $hm^1 r b f k$ , न्तया सुताः  $r^1 r^4 r^6$ .—87<sup>ad</sup> are found in B only, not in  $\Lambda m^1$ .

<sup>a</sup> In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākā (= RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātṛ (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu naḥ* (and) *anu it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātṛ (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

न्विति ते सृते  $r^2 r^5 r^7$ , त्विदिति सृतम्  $b$ , त्विति सृते  $fk$ .—चतस्रस्  $r^2 r^5 r^7$ , च ॥ तिस्रस्  $fk$ , चे तिस्रस्  $b$ .—तचादौ  $fr^2 r^5 r^7$ , तचादा  $k$ , सूचावो  $b$ .—दधाति नो  $r^2 r^5 r^7$ , ददाति ना  $fk$ , ददा नो (ददातु नो TS.).

89. Now 'To thee' (*ā te* : ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāḥ* : ii. 34) to the Maruts.

Seeing a beast (*mṛgam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad etya*)<sup>b</sup>,

वामतक्षु  $hm^1 r^1 r^4 r^6$ , वामदेवक्षु  $b$ , वामदेक्षु  $fk$ , वामदेवो  $r$ .—मृगं  $hm^1 r^3$ , मृगान्  $b f k r^1 r^4 r^6$  (मृगं in RV. ii. 33. 11).—विभ्यदेत्य ऋषिः स्वयम्  $h d m^1$ , विभ्यतेत्य ऋषि स्वयम्  $f$ , विभ्य तेभ्य रिषि स्वयम्  $b$ , विभ्यतेभ्य ऋषिः स्वयम्  $r$ , (सौत्य) ध्वनि निमग्नस्थितां हि (the last two syllables come from the following line)  $r^1 r^4 r^6$ .

<sup>a</sup> Or 'beasts' according to six MSS.  
several MSS.

<sup>b</sup> Or 'afraid of them' according to

90. praised the same in the (stanza) 'Praise the famous' (*stuhi śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) Apām napāt is praised.

तमेवाक्षीत् h<sup>d</sup>, नूनेवाक्षी b, रुन्ने चाक्षी f, रुद्रमक्षीत् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—90<sup>ab</sup> is omitted in m<sup>1</sup>r.—ततः परे h<sup>d</sup>r, त्वतः परे b<sup>r</sup>7, त्वः परे f<sup>k</sup>.—The end of the *varga* is here marked by १७ in b<sup>f</sup>k, not in h<sup>d</sup>m<sup>1</sup>.

### 18. Deities of RV. ii. 36-43. Indra as a Kapiñjala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitr (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

०त्यार्त्तवे h<sup>b</sup>k, ०त्यर्त्तवे f, ०त्यार्मवे r.—सोमापौष्णे b, सोमपौष्णयो (सुताः) f, सोमा-पूष्णे h<sup>m</sup>1 r (सोमपौष्णे; Sarvānukramaṇī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praūga deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nīpāta-bhāj*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

०वायवी पञ्चाथ A, ०वायव्यं व्यञ्जने b, ०वायव्यं विवात्त f, (वेद्) वायव्या चन्त्यास्तु r.—प्राउगास् b, प्रउगास् h<sup>d</sup>m<sup>1</sup>r<sup>f</sup>k.—अग्निस्त्वच h<sup>r</sup>f<sup>k</sup>, अग्निस्त्वच b.

<sup>a</sup> On these deities cp. above, ii. 27-35; also Sarvānukramaṇī on RV. i. 3 and ii. 41.

<sup>b</sup> According to the Sarvānukramaṇī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>o</sup>.

93. Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

सुतिं h<sup>m</sup>1 r<sup>s</sup>, सुतं b<sup>f</sup>k r<sup>2</sup>.—ववाशास्त्राय दक्षिणाम् h<sup>m</sup>1 r<sup>s</sup>, ववासे प्रति दक्षिणाम् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ववाशि प्रति दक्षिणाम् b, ववासे प्रति दक्षि f.

<sup>a</sup> This and the following śloka are quoted by Śaṅguruśiṣya (p. 104) on RV. ii. 43.

<sup>b</sup> Cp. Nirukta ix. 4: *gṛtsamadam artham abhyutthitaṃ kapiñjala 'bhivavāśe*, cp. Sarvānu-

kramaṇī on RV. ii. 43; Ṛgvidhāna i. 31. 3, 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8.  
 ° Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapiñjala* is the first of the khila after RV. ii. 43.

94. He (Gr̥tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभ्यामभि<sup>o</sup> hm<sup>1</sup>r, एताभ्यामभि<sup>o</sup> s, पराभ्यामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Maṇḍala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthi<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्त्र hm<sup>1</sup>rb, प्रशास्त्रं f.—गां यस् b, गायंस् r, गाय fk, गाथस् hd, गाथिस् m<sup>1</sup>.—  
 °ध्यगच्छ hdr, °ध्यगच्छ b, °ध्यगच्छ r<sup>5</sup>r<sup>7</sup>, °ध्यगच्छत् f.—गाथिपुत्रस् hd, गाधिपुत्रस् r,  
 गाथिपुत्रस् fk, गाधिपुत्रस् b.—यत्परं च hm<sup>1</sup>r, यत्परैति चा f, यत्परैति च b, तत्परे च  
 r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Maṇḍala iii. Ṣaḍguruśiṣya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāh*)<sup>b</sup>.

वैश्वानरीये थ fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वैश्वानरीये द्व b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the pratika of iii. 3). I have omitted the syllable थ because it is redundant after यत्परे च, and because it would give the pūda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च । वैश्वानरायेति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वानरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो h d, आभ्यो m<sup>1</sup>, आमो r, आम्रियो bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आम्रिया k.—दे आमेये hm<sup>1</sup>r, दे च ये ये b, दे च ये fk, दे अपये s.—त्वच hm<sup>1</sup>r, त्वख bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>s, तख k.—द्यावापृथिव्या उषसो निपाता r<sup>3</sup>kr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, द्यावापृथिव्या उषसौ निपाता fb, द्यावापृथिव्याउषसो निपाता m<sup>1</sup>, द्यावापृथिव्यौ तु निपातभावात् r, Ṣaḍguruṣiṣya (cp. v. r.).—पितरश्च hm<sup>1</sup>rs, पितरोऽथ r<sup>3</sup>bfk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

\* On the Sandhi व्या उषसौ see introduction to Sarvānukramanī, p. x, and footnote <sup>2</sup>; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. <sup>b</sup> Nipāta is here used = nipātin. The last three pādas of 96 are quoted by Ṣaḍguruṣiṣya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuṇa, Jāta-vedas are seen to be praised<sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise<sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सू येतेका hm<sup>1</sup>r, सूयेतेको B.—यचास्तुतिर्वी hm<sup>1</sup>r, तचान्यस्तुतिर्वी B.—निपात्यर्थाश्चो° h d m<sup>1</sup>, निपात्यर्थाश्चो° r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, निपात्याश्चो° b, निपात्यास्त्वामु° fk, निपात्यांस्तान्चो° r.—°पमार्थाश्च h d m<sup>1</sup>, °पमार्थाश्च r, °पमार्थाश्च fk.

\* The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers<sup>a</sup>, the Grtsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Aṅgirasas, the Atris, Aditi, the Bhojas<sup>b</sup>, the Kaṇvas, the Bhṛguṣ, the Two Worlds (rodasī), the Regions (diśaḥ)<sup>c</sup>,

कुशिका bfk, कुशिको h d m<sup>1</sup>r.—गोतमाश्च h d, गौतमाश्च m<sup>1</sup>b fkr.—भोजो hm<sup>1</sup>rb, भजो fk.—कण्वो m<sup>1</sup>, कण्वो h d r, कन्वा b, कन्वा kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कन्वा f.

\* Mentioned as a class or group, like all the following names except the Aśvins, Rodasī, and Aditi. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end<sup>a</sup>, or middle of a hymn, in (hymns) addressed to Savitr, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (vyāghnanti) with the deities who own the hymn (sūktabhāḥ)<sup>b</sup>.

°सौम्या° h d r, °सौर्या° B.—°मातृतेषु ऐन्द्रा° r, °मातृतेषु ऐन्द्रा° h d m<sup>1</sup>, °मातृतेषु ऐन्द्रा° b, °मातृतेषु ऐन्द्रा° fk.—°सौर्योषसेषु r, °सौर्योषसेषु h d, °सर्वोषसेषु m<sup>1</sup>, °सौम्योषसेषु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>,

सौम्योषसेषु b, सौम्योषसेषु f.—सुतासु hm<sup>1</sup>r, सुतासाः r<sup>6</sup>r<sup>7</sup>, no तु or ताः in bfk.—  
देवताः सूक्तभावः r, देवताः सूक्तभाजाः hm<sup>1</sup>r<sup>3</sup>, देवता सूक्तभागिनी bfk, देवता सूक्तभा-  
गिनीम् r<sup>7</sup>, सूक्तभागिनाम् r<sup>6</sup>.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> Cp. above, iii. 52; also i. 22 and below, v. 171. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

## 20. Deities of RV. iii. 7-29.

100. The seventeenth Adhyāya (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*ūrdhva ū śu na ūtaye* : i. 36. 13, 14)—these two stanzas of Kaṇva are addressed to the sacrificial post (*yaupī*), and the five (beginning) 'They anoint thee' (*añjanti tvā*<sup>a</sup> : iii. 8. 1-5).

एते br, येते hm<sup>1</sup>fk.—काव्याव् r, काव्याव् h d, कवव् m<sup>1</sup>, काव्याव् bfk.—यौषाव् h d  
यौषाव् m<sup>1</sup> bfk, यौषी ह् r.

<sup>a</sup> The correct *pratika* is *tvām*, but *tvā* (*tveti*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn : iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा बह्व्यो fkr, शेषाभ्यो बह्व्यो (यूपेभ्यो) h d, शेषेभ्यो बह्व्यो m<sup>1</sup>r<sup>3</sup>, शेषो बह्व्यो b.—  
ब्रह्मणी योक्ता hdm<sup>1</sup>, ब्रह्मणा योक्ता bfk r<sup>6</sup>, ब्रह्मणाः योक्त्रो r<sup>6</sup>r<sup>7</sup>, ब्रह्मणी योक्ता r.—षष्ठे-  
न्द्राप्रमुच्यते h d r, (योक्त्रो) द्वाप्री ऐन्द्राप्रमुच्यते r<sup>6</sup>r<sup>7</sup>, इन्द्राभिन्द्राप्रमु b, इन्द्रापीन्द्राप्रमु ---fk

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramaṇī* the eighth is optionally excepted: *añjanti yūpastutiḥ: śaṣṭhyādyābhī bahavo, 'ntyā vraściny, aṣṭamī vaiśvadevī vā*. <sup>b</sup> The text of the *Sarvānukramaṇī* (also *Sāyaṇa*) has *vraścini*, but *Ṣaḍguruśiṣya* (*adhikaraṇe lyuṭ*) must have read *vraścani*

<sup>c</sup> That is, the sixth hymn of the Adhyāya (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim uṣasam* : iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām* : iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca* : iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to Vaiśvānara.



अग्निमुषसं वैशदेवी hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>b fkr<sup>2</sup>, वैशदेवपिमुषसं r: the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramaṇī: *agnim uṣasam ādyāntye vaiśvadevyau*).—दधिक्रामिति Am<sup>1</sup>, दधिक्रा-  
व्येति fkr, दधिक्रात्रेति b.—इद्दश्चर्क् r<sup>6</sup>r<sup>7</sup>, इद्दश्चर्क् b, इद्दश्चक् f, इद्देति hm<sup>1</sup>r.—परो  
hdbfk, परा r.

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

मारुतम् Bhm<sup>1</sup>, मारुताम् r.—अत्विजः सौति hd, अत्विजः सौति r, अत्विजश्चैव  
br<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, अत्विजश्चैव fk.—मन्यत hdm<sup>1</sup>fk, मन्यतः br.

<sup>a</sup> Cp. Sarvānukramaṇī: *tṛcau vaiśvānariya-mārutau*: the last word is explained by Śaḍguruśiṣya with *dvitīyasya (tṛcasya) māruto 'gnih*. See Geldner, *Vedische Studien*, iii, p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purīṣyāsaḥ*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

क्षेयाश्चैव hdb, युपाश्चैव fkr<sup>2</sup>.—तच तु hm<sup>1</sup>r, तच ह b fkr<sup>2</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २० in bdm<sup>1</sup>f, not in k.

## 21. Deities of R V. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इहन्तीति hm<sup>1</sup>r, इहन्ति त्वा bk, इत्यंति त्वा f.—विश्वामित्रः r<sup>3</sup>b fkr<sup>2</sup>r<sup>7</sup>n, ऽमित्र  
hd, ऽमित्रं r.—समूदिरे hrbfk, समूहिरे r<sup>2</sup>r<sup>3</sup>r<sup>7</sup>, ऽस्र संवदन् m<sup>1</sup>, स संवदन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, R V. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> 105<sup>cd</sup> and 106<sup>ab</sup> are quoted in the Nitimañjarī on R V. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निष्ठार्थं hm<sup>1</sup>rn(m), सन्निष्ठार्थं fk, सन्निष्ठार्थं b, स इज्यार्थं n.—सुदासा सह यन्वृषिः b, सुदासा सह यन्वृषिः f, सुदास स ह यन्वृषिः hdm<sup>1</sup>, सुदासः सोऽहरन्नम् rn.—शमित्वेते hdm<sup>1</sup>, शमित्वेते r, शमित्वेते f, शमित्वेते b, शमित्वेते k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular : in the hemistich 'Unto' (*acha* : iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchaḥ*) 'Down to thee' (*ni te* : 10<sup>c</sup>, 10<sup>d</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup>;

पच्छे वा hdr, पच्छे वा m<sup>1</sup>, पक्ष वं b, पक्ष वं f, पक्ष वं k.—°वन्ति ते hdm<sup>1</sup>, °वन्ति ते bfk, °वन्ति ते r.

<sup>a</sup> Cp. Nirukta ii. 24.

<sup>b</sup> Which speak in the plural in iii. 33. 10<sup>a</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>cd</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śruteḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvāt*) with these (following) stanzas,

°वचः श्रुतेः hdm<sup>1</sup>r, °वचश्चुचे b, वचश्चुचे fk.—एतामिर्चुग्मिर्वा hd, एतामिर्चुग्मिर्वा f, एतामिर्चुग्मिर्वा r, एतामिर्चुग्मिर्वा b, एतामि वा k.

<sup>a</sup> According to the Ārṣānukramaṇī iii. 7 (followed by the Sarvānukramaṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*naḍivacaḥ*), the remaining nine by the seer (*viśvāmitravacāṃsi*). The Sarvānukramaṇī has in this passage clearly borrowed from the Ārṣānukramaṇī.

<sup>b</sup> The same expression (*śruteḥ*) is used in the Sarvānukramaṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Ārṣānukramaṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śaḍgurusīṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

षष्ठाष्टम्या hf, षष्ठाष्टम्या dm<sup>1</sup>, षष्ठाष्टम्यां b, षष्ठाष्टम्यां k, षष्ठाष्टम्यां r.—चतुर्थ्या च दशम्या hdm<sup>1</sup>f, चतुर्थ्या च दशम्यां rbk.—The end of the *varga* is here marked by २० in m<sup>1</sup>, by २९ in hdf, not at all in bk.

<sup>a</sup> Indra and Savitr are mentioned in the sixth, and Indra in the seventh. The Sarvānukramaṇī says: *ṣaṣṭhisaptamyos to indrastutiḥ*.

**22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.**

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*śāsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

ज्ञेयो लै° hdr, ज्ञेये चै° b, ज्ञयावि° fk.—नाम fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ताम् b, नारी hdm<sup>1</sup>r.—111. तस्यां hm<sup>1</sup>r, तस्या bfk.—रेतो वा hdm<sup>1</sup>r, रेतोधा bfr<sup>5</sup>r<sup>7</sup>, रेतोद्या k.—तच्छासदिति hm<sup>1</sup>r, तत्सदिति b, तस्यासदिति f.—प्रतिषिध्यते hm<sup>1</sup>r, प्रतिषिध्यति fk, प्रतिषिचति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is, iii. 53. 1. <sup>c</sup> *Siñcati reto* is meant for the equivalent of *sekam rñjan* in RV. iii. 31. 1<sup>e</sup>. <sup>d</sup> RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31. 1, 2; see Geldner, Vedische Studien, iii, pp. 34. 35. <sup>e</sup> RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthi's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्याश्चाह B, तस्याश्चैव A.—सुतम् m<sup>1</sup>, सुतम् the rest.—शक्तिना hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>i<sup>6</sup>, दक्षिणा r, दक्षिणां bfk.—गाधि° hdm<sup>1</sup>, गाधि° bfk.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhavat* to be = *jyeṣṭham* (*bhrātaram*) *iva*. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthi (not Gādhi) is supported by the AB. and Sarvānukramaṇī, introduction to Maṇḍala iii. <sup>d</sup> 112<sup>cd</sup>—116<sup>ab</sup> are quoted by Śaḍguruśiṣya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. Indische Studien, i. 119 f.; Muir, Sanskrit Texts, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

निगृहीतम् hm<sup>1</sup>r, गृहीत्वा bfk, गृहीत्वा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वलाञ्छेतः hm<sup>1</sup>r, वलाञ्छेतः b, वलाञ्छेतः fk, वज्जलाञ्छेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीद्द् hm<sup>1</sup>r, वासीद्द् bfk.—तस्यै bfr, तस्यै k, तस्या

h<sup>dr</sup>1<sup>r</sup>4. —ब्राह्मीं तु hm<sup>1</sup>rs, ब्राह्मीं च bfk. —113<sup>cd</sup> and 114 are quoted by Sāyaṇa on RV. iii. 53. 15 (112<sup>cd</sup> and 113<sup>ab</sup> being paraphrased by him as well as Śaḍguruśiṣya). —114. सूर्यचयादिहाहृत्य Am<sup>1</sup>, चयादिहाहृत्य b, चयादिहावृत्य fk, चयादिहागत्य r, सूर्य-वेरमन आहृत्य s. —ददुस्ते hm<sup>1</sup>r, तां ददुर् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददुर्वे s, ददुर् fk, ददु b. —अमतिं तामपाह्नन् hm<sup>1</sup>r, अमतिं तामपानुदत् s, अमति यामवावत b, अमातेर्यामचावयत् f. —The end of the *varga* is here marked by २२ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. RV. iii. 53. 15, 16.

<sup>b</sup> Sasarpārī is called *sūryasya duhitā* in RV. iii. 53. 15.

<sup>c</sup> That is, the other Kuśikas, as well as Viśvāmītra, had been rendered unconscious by Śakti.

<sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarpārī amatīm bādhamānā*).

### 23. Viśvāmītra and Vāc Sasarpārī. Spells against the Vasisthas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmītra restored the Kuśikas to consciousness (*anubodhayat*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्यां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चास्या b, उपेति चास्यां hd, उपेति यास्या f, उपेत्य चास्यां r, उपेत्य वाचं r<sup>5</sup>, उप प्रेतिति (the fuller pratika) s. —बुबोधयत् hm<sup>1</sup>r, न्वयोजयत् s, न्वचेतियत् b, त्वचेत् fk : the latter two readings probably stand for न्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयध्वम्. I have corrected बुबोधयत् to बुबोधयत्, as the syllable बु could only be accounted for by बु (not न्व), and unaugmented forms are not uncommon in the BD. (e. g. above, 113, *avasīdat*). —हृष्टात्मा hm<sup>1</sup>rs, प्रतिष्ठात्मा b, प्रतिष्ठात्मा fk. —तानृषीन्मत्पूजयत् hm<sup>1</sup>r bfk, तानृषीन्न्वचेतयत् r<sup>5</sup>r<sup>7</sup>, जमदग्नीन्पूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarpārī' (*sasarpārīh* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthīrau* : iii. 53. 17–20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>cd</sup> in bfk. —ननुहस bfk r<sup>5</sup>, ननुहं च hm<sup>1</sup>r (RV. iii. 53. 18 has अनकुत्सु) : though all the MSS. have नु, consistency requires कु in the text. —गृहान्नजन् hm<sup>1</sup>r, गृहान्नजन् b, गृहात्मजन् f. —After 116<sup>cd</sup> bfm<sup>1</sup>r (not h<sup>dr</sup>1<sup>r</sup>3<sup>r</sup>4) add the line :

अनसोऽङ्गानि चोत्थाप्यानङ्गाहौ गृहात्मजौ ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svasarpārēna*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the Vasiṣṭhas<sup>b</sup>.

तत्तच्च b f k r, तन्वच्च h d m<sup>1</sup>.—स्वशरीरेण b f k, स्वशरीरं च r, स्वां शरीरं च h d m<sup>1</sup>.—आहव्यरीददे m<sup>1</sup>, आहव्यरीददे h d (= गह्वरीददे), स स्वयमाप ह r, स्व समाप ह b, स समाप ह f.—The following line is added in B after 117<sup>ab</sup>:

रथं च स्वशरीरेण<sup>1</sup> गृहान्गह्वरीददे<sup>3</sup>।

<sup>1</sup> f k m<sup>1</sup> r, शरीरं च b. <sup>2</sup> b r, आहं f m<sup>1</sup>, अहं k. <sup>3</sup> b m<sup>1</sup> f k, पराददे r. This line and that which appears in B after 116<sup>cd</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, 116<sup>cd</sup> and 117<sup>ab</sup> appear as follows (117<sup>ab</sup> thus having three forms in this MS.):

स्थिरावित्यनसोऽगान्यनडुहं च ब्र गृहान्म्रजन् ९६।

तन्वच्च स्वां शरीरं च गृहानाहव्यरीददे

अनसोऽगानि चोत्पायानङ्गाहौ गृहात्मजौ ९७।

तत्तच्च स्वशरीरेण गृहान्तस्व स्वयमाप ह

रथं च स्वशरीरेण गृहानाहं चरीददे ९८।

—द्वेषिण्यः स्मृताः h m<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup> (?), द्वेषिणीर्विदुः r, द्वेषिणी विदुः f b, द्वेषिणी विधिः k.

<sup>a</sup> That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā grhebhyaḥ . . ā vimocanāt*, 'until we reach home and unyoke.' <sup>b</sup> On 117<sup>cd</sup>-119 cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Sāyaṇa on RV. iii. 53. 21; Śaḍguruśiṣya (p. 108), who quotes Ṛgvidhāna ii. 4. 2; Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhiśāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रोक्ता b f k, तु प्रोक्ता r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup> r<sup>2</sup>, याः प्रोक्ता h m<sup>1</sup> r (cp. Sarvānukramanī: अभिशापास्ताः).—The reading of 118<sup>cd</sup> in the text is that of B; instead of it A has: द्विद्वेषिण्यः स्मृता विद्यादभिचारिषु शब्दन्ति.—द्विषद्वेषास्तु f, द्वेषद्वेषाःस्तु b, विद्वेषिण्यः h d m<sup>1</sup>, विद्वेषिण्यः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>.—विद्या चैवाभिचारिकाः b, विद्यां चैवाभिचारिः f.—The end of the *varga* is here marked by २३ in h d b f k.

<sup>a</sup> Cp. Ṛgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The Vasiṣṭhas will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

120. By repeating or hearing (them) one's head is broken into a hundred fragments ; the children of those (who do so) perish : therefore one should not repeat them <sup>a</sup>.

कीर्तितेन hbrs, कीर्तिस्तेन m<sup>1</sup>, कीर्त्तनेन fk.—श्रुतेन bfrs, गुणेन hdm<sup>1</sup>, corrected on margin to श्रुतेन in h.

<sup>a</sup> This śloka is quoted by Ṣaḍguruśiṣya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka ; cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (*imam* : iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121<sup>cd</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup> *devānām asuratvaṃ tad ekaṃ mahat*)<sup>b</sup>.

The Aśvins, Mitra, the Ṛbhus are (the respective deities of) 'The milch-cow' (*dhenuḥ* : iii. 58), 'Mitra' (*mitrah* : iii. 59), and 'Here, here, of you' (*iheha vaḥ* : iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (*mahad devānām asuratvaṃ ekaṃ*).  
<sup>b</sup> 122<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two *vargas*, 24, 25, have only five and a half ślokas. They may thus originally have formed one *varga* only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (*mitrāya pañca* : iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods <sup>b</sup>.

But the last triplet here in the hymn to the Ṛbhus (iii. 60. 5-7) is addressed to Indra and the Ṛbhus.

त्वचार्भवे in all MSS. and r.—सूक्त उत्तमः h d, सूक्त उत्तम b, सूक्त उत्तमे f k, सूक्तः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup> b f k at the end of the next line (after पञ्चमात्), where the number of the śloka is also given by m<sup>1</sup> as ५ (= ६०५).

<sup>a</sup> The All-gods are mentioned in it: *sa devān viśvān bibharti*. There is no reference to this statement in the Sarvānukramaṇī. <sup>b</sup> 123<sup>ab</sup> is found in h d m<sup>1</sup> r only, being omitted in b k r<sup>2</sup> r<sup>5</sup>.

## 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uṣo vājena*: iii. 61) the fifth <sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra-Varuṇa, and the following one (4-6) to Bṛhaspati;

124<sup>ab</sup> is found in b f k m<sup>1</sup> r, but is omitted in h d r<sup>1</sup> r<sup>4</sup> r<sup>2</sup> (?).—पूर्वे दृचे b r, पूर्वदृचे f.—पञ्चमात् r, पचमात् m<sup>1</sup>, पञ्चगात् b f k.—ऋषसाद् b, ऋषस्याद् m<sup>1</sup>, ऋषस्याद् h d, उषासा f k, उषस्याद् r (Sarvānukramaṇī on RV. iii. 61: उषस्यम्).—उत्तरास्त्वन्ये षट् पृथग्देवता-स्तृचाः A m<sup>1</sup> r<sup>2</sup> (०ताः स्तृताः m<sup>1</sup>), उत्तर षष्ठ्यग्देवता चाः b, उत्तर षड्भि यं - - - ग्देवता - - - च f k, उत्तरे षड्भिः स्तृता ऋग्देवता तृचैः r.—तथा परः h d m<sup>1</sup> r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>5</sup>, (बाह्यस्य) उत्तरः b f k.

<sup>a</sup> This must mean the fifth hymn of the group iii. 57-62, the seer of which is Viśvāmitra, while the seer of the preceding three (54-56) is Prajāpati Viśvāmitra or Vācya. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitr (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra-Varuṇa. And with that (final triplet) Jamadagni <sup>a</sup> praised the two gods who delight in law (*ṛtāvṛdhau*) <sup>b</sup>.

मेवावर्ण उत्तमः h m<sup>1</sup> r, षष्ठामन्यस्तु यस्तृचः b f k r<sup>5</sup> r<sup>7</sup>.—०मिस्त्र A, ०मिस्तु B.—The end of the *varga* is here marked by २५ in b f, not in h d k.

<sup>a</sup> According to the Ārṣānukramaṇī, followed by the Sarvānukramaṇī, Jamadagni is the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra-Varuṇa occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

## Māṇḍala iv.

## 26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead <sup>a</sup>,

पपाचान्नाणि यच्छुनः Am<sup>1</sup>, य आन्नास्थपचच्छुनः Bn.—यस्य वे hm<sup>1</sup>r, यस्य च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, यस्य व b, यस्य य fk.—०ण आहरद् n, ०ण अहरद् r, ०ण अहरन् m<sup>1</sup>, ०ण हरद् fk, ०ण चाहरद् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०णाहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: *śuna āntrāṇi pece . . . adha me śyeno madhu ā jabhāra*. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nītimañjarī on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (*tvām*: iv. 1-15), and Indra with the following sixteen, 'Hither' (*ā*: iv. 16-32) <sup>a</sup>.

सूक्तेरेति तु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b, सूक्तेरेति च r<sup>5</sup>r<sup>7</sup>, सप्तौरेति च b, तप्तौरेति च fk, सूक्तेरेतैस्तु r.

<sup>a</sup> The series, being interrupted by iv. 27 (*śyenastuti*, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (*sa bhrātaram*: iv. 1. 2-4) Agni is incidental (*nipātabhāḥ*); others say that (the seer) praises the incidental (*nipātin*) Agni together with Varuṇa <sup>b</sup>.

०स्तीति चङ्ङर् r, ०स्तीतीत्याङ्ङर् hd, ०स्तीति त्याङ्ङर् m<sup>1</sup>.—अग्ने निपातिनः m<sup>1</sup>br, अग्ने निपातिनः hd, अग्नये निपातनं f, अग्ने निपातने k.

<sup>a</sup> This must be an old mistake for *catasṛṣu* (often confused in MSS. with *ca tisṛṣu*), as the vocative *agne* occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramaṇī has *upādyaś catasraḥ*. <sup>b</sup> Hence the statement of the Sarvānukramaṇī that Agni alone or Agni and Varuṇa are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (*praty agniḥ*: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (*lingoktadaivata*)<sup>a</sup>. But with the two (stanzas) 'He noted' (*bodhat*: iv. 15. 7, 8) the seer praises Somaka only.



भृङ्गः तु hm<sup>1</sup>r, प्रत्यपिरित्युते b, प्रत्यपिरित्युमे r<sup>5</sup>, प्रत्यपिरित्युते fk.—After 129<sup>ab</sup> bfk have the following corrupt śloka:

उत्तमासुषसं देवी मध्यमं पुनश्चतुस्रम् ।

पृथक् च सह च स्त्रीति कर्मणी तत्प्रवर्द्धितम् ॥

—सोमकमेव तु hm<sup>1</sup>r, सोमकभूपतिम् br<sup>5</sup>r<sup>7</sup>, षपतिः fk.—The end of the *varga* is here marked by र्द्ध in hbfbkm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *liṅgoktadaivatam to eke*.

## 27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*añjasū*)' <sup>a</sup>,

चायुषोऽर्थाय Bhm<sup>1</sup>, चायुरर्थाय r.—अज्ञसा न जनिष्ये हं hm<sup>1</sup>b, अज्ञसा न जनिष्ये हं f, अज्ञसा नु जनिष्येऽहं r, जनिष्याम r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जनिष्याण r<sup>3</sup>.—ब्रुवाणं hrfk, ब्रुवाण b, ब्रुवाणा m<sup>1</sup>.—गर्भमेव Am<sup>1</sup>r<sup>2</sup>n, गर्भ एव kr, वार्भमेव b, गर्भवेतं f.—तु Ar<sup>2</sup>, तम् bkn.

<sup>a</sup> Cp. RV. iv. 18. 2: *nāham ato nir ayā durgahaitat*. On 130-132 cp. Sieg, *Sagenstoffe*, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The *Nitimañjarī* on RV. iv. 18. 13 quotes 130<sup>ed</sup> and 131<sup>ab</sup>.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvaśūt*)<sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r<sup>5</sup>r<sup>7</sup>, अन्वज्याद् bfk, अन्वगात् r, अन्वगात् hdm<sup>1</sup>, अन्वगाद् n.—जातमात्रो hm<sup>1</sup>b, जातमात्रम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, जातमत्रो fk.—जुहाव तु hm<sup>1</sup>, जुहाव तम् bfr.

<sup>a</sup> That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kaḥ*. Dr. Sieg, *Sagenstoffe*, p. 80, line 1, and 82, note <sup>4</sup>, would read *anvagāt* in the sense of 'yielded' (*nachgeben*); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)<sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन् hm<sup>1</sup>r, योधयेत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>(?), याचयन् fk, यावयन् b.—राचीश्च r, राचांश्च f, राचिश्च m<sup>1</sup>, राच्यां च bk, राच्यश्च A.

<sup>a</sup> That is, after violence had thus been done to him by Indra = *indreṇa balātkr̥taḥ*.

133. Gautama, selling<sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)<sup>b</sup> praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

खयं तेना° hm<sup>1</sup>r<sup>3</sup>, खयमेवा° kr<sup>5</sup>r<sup>7</sup>, खयमेव (यमि°) f, खयमेव्य° b, खयमेवा° r.

<sup>a</sup> Cp. Sāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikriṇan*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the pratika of iv. 30, = *tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following pratika instead of saying *nakir indrety anena* or *etena*.

134. and in the (stanza) 'What! then art thou' (*kim ād utāsi* : iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मनुमर्धे Am<sup>1</sup>, मनुमध्ये bfk r<sup>2</sup>, मनुं मध्ये r.—धैर्यकार्याणि hm<sup>1</sup>r, वीर्यकार्याणि fbk, धैर्यायाज्याणि r<sup>1</sup>, धैर्यायघ्राणि r<sup>4</sup>r<sup>6</sup>.—तानृषिः hm<sup>1</sup>r, तानृषिः bfk r<sup>5</sup>, चारिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २७ in hm<sup>1</sup>b, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संस्वावस् hdm<sup>1</sup>r<sup>3</sup>, संसवस् bfk r<sup>2</sup>r<sup>5</sup>.—सुतिरिवास् हि i<sup>5</sup>r<sup>7</sup>, सुतिर्द्धतस् हि hdr, सुतिर्द्धतस् हि b, सुतिविसस् हि fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. Sarvānukramaṇi: *indram ivātmānam ṛṣis tuṣṭāvendro vātmānam*. Cp. Geldner, *Vedische Studien*, iii, p. 160, note <sup>3</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note <sup>3</sup>.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su ṣa vibhayaḥ* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

खेति br, खेन m<sup>1</sup>, खेव hr<sup>1</sup>r<sup>4</sup>, खे fk.—सोमिनेद्ः सुतः सह bkr, सोमिनेद्ः सुतः सह f, सोमिनेद्ः च सुतः सह hdr<sup>3</sup>, सोमिनेद्ः च सह सुती m<sup>1</sup>, सोमिनेद्ः संसुतः सह r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divas cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानाम्<sup>br</sup>, प्रधानम्<sup>Am<sup>1</sup>fkr<sup>2</sup></sup>.—क्रौष्टकिर्<sup>hd</sup>, क्रौष्टकिर्<sup>fkm<sup>1</sup>r</sup>, क्रौष्टकः<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, क्रौष्टकः<sup>b</sup>.—चेतेन<sup>Am<sup>1</sup></sup>, चानेन<sup>fbr</sup>, चान्येन<sup>k</sup>.—वृचेनेऽङ्गे संस्तुताम्<sup>hm<sup>1</sup>b fkr</sup>, ते वृचेनेऽङ्गं संस्तुता<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

138. मेने आचार्यः<sup>b fkr</sup>, मेन आ<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, मेने त्वाचार्यः<sup>hm<sup>1</sup>r</sup>.—वाममृचि सुताश्वाच्च<sup>hd</sup>, वाममित्युक्स्तुताश्वाच्च<sup>r</sup>, वाममित्यृचि संस्तुता<sup>B</sup>.—भगः<sup>hd</sup>, भनः<sup>b</sup>, नमः<sup>k</sup>, नमः<sup>k</sup>, नमः<sup>k</sup>.

B 139. Pūṣan is (here) called 'Karūlatin'<sup>a</sup> : according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun<sup>c</sup>.

करूलतीति<sup>fkr</sup>, कसूतंतीति<sup>b</sup>.—सौतीत्याहा<sup>r</sup>, सौतीत्याहा<sup>b</sup>, सोतीत्याहा<sup>r</sup>, सोतीत्याहा<sup>k</sup>.—This śloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>cd</sup> as well as 139, probably owing to 138<sup>ab</sup> and 139<sup>cd</sup> ending similarly (शाकट)ायनः and (श्वल)ायनः.—The end of the *varga* is here marked by २८ in bf, after शाकटायनः (138<sup>ab</sup>) in m<sup>1</sup>, after 138<sup>cd</sup> in hd, not at all in k.

<sup>a</sup> The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska, Nirukta vi. 31. <sup>c</sup> There is no reference to this statement in the Sarvānukramāṇi.

## 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*) ; those of Sūrya are Fallows (*harit*), and those of Vāyu Teams (*niyut*)<sup>a</sup>.

हरयो ह्यश्वा<sup>hm<sup>1</sup>rb</sup>, हरया ह्यश्वा<sup>f</sup>, हरयाश्वा<sup>k</sup>.—अपेरश्वास्तु<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b fkr<sup>2</sup>r<sup>5</sup></sup>, अश्वास्तु<sup>hdr</sup>, अश्वा<sup>m<sup>1</sup></sup> (cp. दारश्वा in v. r. on i. 107).—हरितश्चैव<sup>hm<sup>1</sup>r</sup>, हरितः प्रोक्ता<sup>B</sup>.

<sup>a</sup> This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Āśvins, and Goats are the steeds (*vājīn*) of Pūṣan, but Dappled mares (*prṣatī*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासभो<sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>m<sup>1</sup></sup>, रासभो<sup>hdr<sup>3</sup></sup>, रासभा<sup>br</sup> (the Naighaṇṭuka has रासभावश्चिनोः, but the ओतो before ऽश्विभ्याम् in all the MSS. seems decisive in favour of रासभो).—सहितो<sup>hdm<sup>1</sup>r<sup>3</sup></sup>, महितो<sup>fk</sup>, मोहितो<sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, रोहितो<sup>br</sup> (this is an evident substitution in order to get a plural agreeing with रासभाः).—पूष्णश्च<sup>hm<sup>1</sup>r</sup>, पूष्णस्तु<sup>B</sup>.—पृषत्यो<sup>br<sup>5</sup>r<sup>7</sup></sup>,

वृषधोत्या° f, वृषधोत्या° k, वृषतो hm<sup>1</sup>r.—तथोषसाम B, तथोषसः hdm<sup>1</sup>r (अहस्यो गाव उषसाम Naighaṇṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitr are Duns (*śyāvāh*); the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Bṛhaspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

झावा hm<sup>1</sup>rf, झामा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, झावा bk.—देवतामिषु hm<sup>1</sup>r, देवतामिष B.—सूयन्तेऽप्यल्पशो hm<sup>1</sup>r<sup>3</sup>, सूयन्तेऽप्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूयते स्वल्पशो br (°यन्ते r), सूयतस्वल्पशो f.

<sup>a</sup> Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Bṛhaspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव त hd, तमेव (no तु) fk.—विद्यात्तस्या° hm<sup>1</sup>r, विद्यात्तस्या° b, विद्या-  
स्त्या° fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kanīnakā* : iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyānī*)<sup>d</sup>.

हयो° b, हयो° r, हया° fk, अर्धश hm<sup>1</sup>r<sup>3</sup>, अर्धस r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इहोच्यते b fkr, उच्यते hm<sup>1</sup>.—  
चत्वार्यतश्च वि° hr, चत्वारि परमा b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—°ज्ञेयान्याप्र° hrfk, °ज्ञेयान्याप्र° b,  
°मेयान्याप्र° r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—विद्रधे hdm<sup>1</sup>, विद्रधेः r, विद्रवेः b, विद्रवः f, विंदवः k.—The last  
pāda is repeated in fk as follows: °न्यप्रगृह्यानि विद्रवः (विंदवः k) ॥ न्या प्रतिगृह्यानि विः॥—  
The end of the *varga* is here marked by २९ in hm<sup>1</sup>bf, and by ३९ in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15:

*asvayoh samstavah*, and Sarvānukramāṇi: *antyābhyām indrāśvau stutau*. The list of the steeds of the gods given in 140–142 is by way of introduction to the statement about iv. 32. 23, 24. <sup>c</sup> *Atah*, that is, after the word *kanīnakā* in the text of iv. 32. 23. <sup>d</sup> That

is, the four words *vidradhe nava drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhiṣṭhānapravacanāni sapṭamya ekavacanānī śākapūṇiḥ*. Cp. Vedische Studien, iii, p. 88, note <sup>2</sup>; Oldenberg, Prolegomena, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, R̥gvidhāna, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra*: iv. 33. 1) begins a group of five hymns addressed to the Ṛbhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राणां hdb, दधिक्राणां r<sup>3</sup>r<sup>5</sup>, दाधिक्राणां m<sup>1</sup>r, दाधिक्राणा f, दाधिक्राण k, दधिक्राणां r<sup>2</sup>.—मुखे तु या hm<sup>1</sup>r<sup>3</sup>r, (०णाम्) उतो हि वाम् (pratika of iv. 38. 1) br<sup>5</sup>, सुतो हि वाम् fkr<sup>2</sup>. The reading मुखे तु या (cp. मुख्या iii. 37) seems to be favoured by the Sarvānukramaṇī: दाधिकं हि यावापृथिव्यावा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*haṃsaḥ śuciṣat*: iv. 50. 5).

अमुतो dr, अमुता m<sup>1</sup>, अमुतोर् hb, अमुतोर् fk (the र् is doubtless due to that of the preceding परोक्षेर् and the following वाग्भिर्).—नामभिश्च hd, नामभिषु br, नामभि m<sup>1</sup>, नामभूमि fk.—०द्यचि A, ०द्यचा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*haṃsaḥ*: iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kaḥ*: iv. 43. 1).

सुक्ते hm<sup>1</sup>r, इक्ष्वा bfk, इक्ष्वात् r<sup>5</sup> (this represents the pratika of iv. 41. 1, इक्ष्वा).—०श्विनानि कः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, ०श्विनानि च hdm<sup>1</sup>, ०श्विनापिकः (!) r.—3<sup>a</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the statement of the Sarvānukramaṇī: अथवा सौरी. Without it the *varga* would have an odd line; with it the *varga* has six ślokaś, like the first *varga* of the first and of the second *adhyāya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*haṃsa*).

4. In the (hymns) 'The best' (*agram*: iv. 46. 1), 'O Vāyu' (*vāyo*: iv. 47. 1), 'Enjoy' (*vihi*: iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indraḥ*: iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena*: iv. 46. 2-7) being six.

विहीलेषु hdm<sup>1</sup>r, विहीयाद्याः b, विहीमांत्या r<sup>5</sup>r<sup>7</sup>.—fk omit 4<sup>ab</sup>.—इन्द्रस् Ab, इन्द्रास् fk, ऐन्द्रास् r.

5. 'This' (*idam*: iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha*: iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Brhaspati.

तस्तभोत्तमो b, तस्तमेत्यंतमो m<sup>1</sup>, तस्तंभोत्तमो hdr<sup>3</sup> (°भो° r<sup>3</sup>), स्तंभोत्तमो fk, तु स्तभोत्तमो r.

<sup>a</sup> That is, Indra and Brhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Brhaspati; the two next (beginning) 'That' (*idam*: iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā*: iv. 50. 7-9) laudation of the function of the appointer of priests (*puṛodhātuh*) is expressed.

सूक्तं तु बाह्वस्यत्वं hm<sup>1</sup>b, सुराक्तं भू बाह्वस्यम् f, सुराक्तं भू बाह्वस्यम् k, बाह्वस्यत्वं तु तत्सुक्तम् r.—In most of the MSS. the syllable तद् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम्; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे m<sup>1</sup>bfr, परं h, परें d.—पुरोधातुः br, पुरोधातु fk, पुरोधात्तु hd, पुरोधानुः m<sup>1</sup>.—कर्मशंसा m<sup>1</sup>r, कर्मशंसा f, कर्मशंशा h.—The end of the *varga* is here marked by १ in hbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2; also Sāyaṇa, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat*: iv. 53, 54); 'Who?' (*kaḥ*: iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahī*: iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya*: iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunaṃ vāhūḥ*: iv. 57. 4), has Śuna as its god.

परं तु यत् A, परं यत् m<sup>1</sup>, तत्परं च r, तद्यत्परं च b, चमुत्तरं च fk.—तिस्रः चित्रपत्न्याः br, तिस्रः चित्रपत्न्या fk, चित्रपत्यसृचसृ hdm<sup>1</sup>r<sup>3</sup> (चि° r<sup>3</sup>): the reading of the Sarvānukramaṇī तिस्रः चित्रपत्न्याः has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The तु which has dropped out after तिस्रस् (making the pāda one syllable short) I have restored from the reading तुचक्षु. — सुनदेवो  $hm^1r$ , सुनदैव  $br^2r^5r^7$ , सुनं दैव  $fk$ . — त्वृगुत्तरा  $m^1$ , ंत्वृगुत्तरा  $fr^2r^5r^7$ , त्रिगुत्तरा  $k$ , पृगुत्तरा:  $b$ , त्वृगुत्तमा  $r$ , त्वगुत्तमा  $hd$ .

8. Śuna here is Vāyu, Sira is Sūrya: (for) they say that Śuna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapiṇi thinks those two (Śuna and Sira) to be Sūrya and Indra<sup>b</sup>.

यास्तु इन्द्रं तु  $hm^1r$ , इन्द्रं यास्तु  $bfs$ . — सूर्येन्द्रौ तौ  $hr$ , सूर्येन्द्रौ तु  $s$ , इन्द्रासूर्यौ  $b$ , इन्द्रासूर्यौ  $f$ , इन्द्रासूर्यौ  $k$ .

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: śunāsiraū: śuno vāyuh (śu ety antarikṣe), sira ādityah saraṇāt. Yāska does not quote Śākapiṇi's view. <sup>b</sup> This śloka is quoted by Ṣaḍguruśiṣya on RV. iv. 57.

9. Now these two, Śuna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunaṃ naḥ phālāḥ: iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (śunaṃ kīnāsūḥ: iv. 57. 8<sup>b</sup>), men who live by agriculture.

दे तु सीतायै षष्ठी  $\Delta$ , द्वौ तु सीतायै षष्ठी  $m^1$ , सीतायै षष्ठी त्वय  $bfr$  (शी<sup>o</sup>  $b$ , शि<sup>o</sup>  $f$ , सि<sup>o</sup>  $k$ ).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सुतः पादे ऽच पर्जन्यस्  $Am^1$ , सुनं पादे पर्जन्यं  $bfr$ . — ॐ त्वत्सृषिर्  $m^1$ , ॐ त्वत्सृषिर्  $hd$ , अन्त्यसृषिर्  $r^3$ , अन्त्यान्त्यसृषिर्  $r^1r^4r^6$ , चीनुषि:  $bfr$ , तीनुषि:  $k$ . — धनकामो  $hm^1r^3$ , धर्मकामो  $r^1r^4r^6$ , छषिकामो  $bfr$ . — छषिं वा  $hrbfr$ , छषिवद्  $r^1r^4r^6$ .

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आमेयम्  $fkr^2r^5r^7$ , ह्यामेयं  $Am^1b$ . — वाय्वाज्यसूक्तं  $m^1r^1r^4r^6$ , वाप्राज्यसूक्तं  $hdr^3$ , यद्वाज्यसूक्तं  $r$ , यद्वायसूक्तं  $f$ , याज्याश्वसूक्तं  $b$ . — हि इष्टं  $Am^1b$ , प्रदिष्टम्  $fkr^2r^5r^7$ . — गव्यमेके

अग्नेरुत्तमं हन्ति Am<sup>1</sup>, गवां सुतिं वा सूक्तमेतद्वदन्ति r, गवां सुतिं वा सूक्तमेतद्वदन्ति f, गवां रक्तति वा सूक्तमेतद्वदन्ति k, गवां सुतिं च गवा सूक्तमेतद्वदन्ति b.—The end of the *varga* is here marked by २ in hm<sup>1</sup>bfk.

<sup>a</sup> RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Śastra of the seventh day: *samudrād ūrmir . . . iti saptamasyāhna ājyaṃ bhavati*. (The reading of hdr<sup>3</sup> alludes to AB. v. 16. 1: *yad vā ūti ca praiti ca tat saptamasyāhno rūpam*.) <sup>b</sup> Cp. Sarvānukramaṇī: *samudrād . . āgneyaṃ . . sauryaṃ vāpaṃ vā gavyaṃ vā ghṛtastutir vā*.

### Māṇḍala v.

#### 3. Deities of RV. v. 1–28. Story of Tryaruna and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣtam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi*: v. 1–28)<sup>a</sup>.

स्वर्भानुदृष्टं hm<sup>1</sup>rbfk, स्वर्भानुदिष्टं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्यापहृत्य hm<sup>1</sup>, स्य अपहृत्य r, स्यापाघ्न्ये b, स्यापघ्न्ये r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स्याघ्न्ये k, स्यापाघ्न्ये f.

<sup>a</sup> That is, including 28, because the Āprī hymn, v. 5, is left out of account; cp. note <sup>a</sup> on iv. 16.

13. Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, R̥ṇamcaya may be observed as objects of praise in various passages in the (hymns of the) Atris<sup>a</sup>.

च अश्वमेध m<sup>1</sup>r, चाश्वमेध hd.—अश्वं चयः hdm<sup>1</sup>, also in bfr<sup>2</sup>r<sup>5</sup> (where this śloka comes later), इति चयः r.—परीक्ष्याः hdr, परीक्षा m<sup>1</sup>f.—This śloka is omitted here by B(bfkr<sup>2</sup>r<sup>5</sup>), but occurs after 28 in the following form:

त्रैवृष्णस्त्यक्ष्णो राजाचाश्वमेध अश्वं चयः ।

सूयमानाः परीक्ष्याः सूरचिध्वेति क्वचित्क्वचित् ॥

m<sup>1</sup> (also r) has this śloka, both here with the reading of A, and afterwards with that of B, viz.:

त्रैवृष्णस्त्यक्ष्णो राजा अश्वमेध अश्वं चयः ।

सूयमानाः प्रतीक्ष्या सूरचिध्वेति क्वचित्क्वचित् ॥

<sup>a</sup> The general remark made in this śloka serves as an introduction to the story of Tryaruna. I do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चयः instead of अश्वं चयः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.



14. King<sup>a</sup> Tryarūṇa, son of Trivṛṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्साकुस् Am<sup>1</sup>n(gh), ऐत्साकुस् fkrn(abcm), ऐत्सा b. — संजया<sup>o</sup> MSS., स जया<sup>o</sup> n.—वृशो hrb, दृशो fkr<sup>2</sup>.

<sup>a</sup> This story (14-23) is quoted in the Nitimañjarī on RV. v. 2. 9. It is also given by Sāyaṇa on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Cp. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlv, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

वेव hm<sup>1</sup>r, वैनं bfk n.—राजिनं A, राजा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिंशुं A, सुतं bfn, सुतं k.—अन्यदेशं hm<sup>1</sup>fk n, अन्यं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

ननाशास्त्र hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(ab), ननाशास्त्र b, ननाशाच r, ननाशाथ n(c).—ऋषेः Ab, ऋशे fkr, गुरोः r<sup>5</sup>r<sup>7</sup>n.—प्रास्तानि hm<sup>1</sup>r b fkr<sup>2</sup>r<sup>5</sup>, प्राप्तानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हव्यानि hm<sup>1</sup>r, यच्यानि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्यानि fkr<sup>2</sup>, वाक्यानि b, चाज्यानि r<sup>5</sup>n.—ह्यपच्यत h d r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दपच्यनि n<sup>1</sup>, व्यपच्यन्त b, व्यवहन्ते fkr<sup>2</sup>, जीर्यन्ते r<sup>5</sup>n.—The end of the *varga* is here marked by ३ n hbf, not in m<sup>1</sup>k.

#### 4. Story of Tryarūṇa (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

सो hbfkn, wanting in r.—तम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, जम् b, तं (?)f, नाम् k, च r.—आनीत्सा im<sup>1</sup>r, आनीय bfk n.—वृशं जानं h d r, दृशं जानं m<sup>1</sup>, दृशं यातं fkn, दृशं यानं b: the Sarvānukramaṇī and the Tāṇḍya Brāhmaṇa have the form वृशो जानः (see Max Müller, RV.<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृषं यान-मिथिव पाठो भवितुमर्हति (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśāci as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मतो k.—  
नैऋद्धरम् m<sup>1</sup>, नैऋद्धरम् hdr, न्विद्धरम् b, न्विद्धरम् fk.—पिशाचीं तां r<sup>3</sup>br<sup>6</sup>r<sup>7</sup>,  
पिशाचीनां f, पिशाचीं च r, पिशाची त्वं hd, पिशाचित्वं m<sup>1</sup>.

<sup>a</sup> I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etaṃ tvam*: v. 2. 2).

निषष्टः hm<sup>1</sup>r, निषष्टेः b, निवासः f, निवासः kn.—आसंवां hm<sup>1</sup>bn(ab), आसवां f,  
मासं वां rn(c), मासाव्वां k.—त्वमिति त्वृचा hm<sup>1</sup>r, त्वं युवत्यृचा b, त्वं युवत्यृचा r<sup>6</sup>n, त्व  
युवत्यृचा k, त्व युवत्यृचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>r b f k n, नरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—वृवंस् r<sup>2</sup>n, ध्रुवंस् b f k, वृशस् hdr, दृशस् m<sup>1</sup>.

<sup>a</sup> Sieg, Sagenstoffe, p. 70, note <sup>1</sup>, compares *agni kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśāci where she sat.

22<sup>ab</sup> is in B only (bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—समायान्तं fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समायातं bk.—प्रकाशयन्  
r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाशयत् b, प्रकाशवान् fk.—तां स hdr, तांश्च m<sup>1</sup>, तां तु bkn, तं तु f.—  
यचोपविश hbr, यच चोपरिवेश f, यच यच निवेश n(c), यच यच निवाश n(abm).—  
The end of the *varga* is here marked by ४ in b f k, not in hm<sup>1</sup>.

##### 5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29-40.

23. This couplet<sup>a</sup> is mentioned (*parāmr̥ṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled Nidāna of the Sāmavedins<sup>b</sup> (*chandoga*).

भास्त्रविब्राह्मणे b, भास्त्रविब्राह्मणे r<sup>5</sup>, भास्त्राभिब्राह्मणे fkr<sup>2</sup>, भास्त्रवीब्राह्मणे hm<sup>1</sup>r, बस्त्रविब्राह्मणे n(c), बस्त्रविब्राह्मणे n(ab), भस्त्रविब्राह्मणे n(h), भास्त्रावीब्राह्मणे n(g).—23<sup>cd</sup> is found in B and m<sup>1</sup> only, being wanting in A.—इति श्रुतिः bfm<sup>1</sup>r, इति श्रुतिः k, इयं श्रुतिः n.

<sup>a</sup> That is, the two stanzas v. 2. 2 and 9.

<sup>b</sup> That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhya*)<sup>a</sup> formulas are to be found enjoined by the requirements (*dr̥ṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव hm<sup>1</sup>r, भवेदेष b, भवेद्देश f k.—व्यपेक्षया hm<sup>1</sup>r, विवक्षया bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, विवक्षया k.—वाक्यान्वेषां हि Am<sup>1</sup>, वाक्या हि bfk, वाक्या मन्त्रा हि r(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?): this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (ब्राह्मणे मन्त्रा).—विधिदृष्टेन Am<sup>1</sup>, विधिश्चन्देन r, विविश्चन्देन bfk.—चोदिता Am<sup>1</sup>k, चोदिताः bfr.

<sup>a</sup> That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni<sup>a</sup> and the stanzas relating to the drops of ghee (*stokīya*)<sup>b</sup> in the Aitareya.

एकदेशे hm<sup>1</sup>r, एकदेश f k, एकदेशं b.—जामदग्न्यस्तथाप्यस्त m<sup>1</sup>, जामदग्न्यस्तथैवाज्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जामदग्न्यस्तथैष्य h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रियः r<sup>3</sup>, जामदग्न्यो यथाप्रिय f.—स्तोकीयाम् Br<sup>3</sup>, स्तोकीयाम् hm<sup>1</sup>, स्तोतीयाम् r.

<sup>a</sup> That is, RV. x. 110, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6) is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्र्यः hdm<sup>1</sup>, आप्रः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—अच तु hm<sup>1</sup>r, अचिषु B.—  
एदम् Af, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा अन्वा r, वांत्वा hf b, वांत्वा k.

<sup>a</sup> The Sarvānukramaṇī has *antya līngoktadevatā*, but the commentator Jagannātha explains: *antya vaiśvadevī vā*. <sup>b</sup> Cp. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*trī*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*saṃ ha yad vām*: v. 31. 8<sup>a</sup>).

ऐन्द्राणि द्वादश चीलु<sup>o</sup> m<sup>1</sup>, चीलीलु<sup>o</sup> hdr, च्यानु<sup>o</sup> b, चीद्राद्वादशं सूक्तालु<sup>o</sup> f, द्वादशा-  
न्यादीनु<sup>o</sup> r<sup>5</sup>r<sup>7</sup>.—त्वच Am<sup>1</sup>r<sup>2</sup>, यच b fkr.—उशनेति तु hm<sup>1</sup>r, उशनेति च b f k.—पादेन  
सं ह यद्वामनेन च A, पादो यः सं ह यद्वां परस्व यः B (परस्वयः r<sup>6</sup>r<sup>7</sup>).—The end of the  
*varga* is here marked by ५ in b f k, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: v. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated <sup>a</sup>.

<sup>a</sup> After this B (b fkr<sup>2</sup>r<sup>5</sup>) and m<sup>1</sup> add the śloka which in A forms an introduction to the story of Tryarūṇa (see note on v. 13).

B 29. In <sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anasvantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्वयम् b fkr, ऽस्वयम् m<sup>1</sup>.—राजर्षीन् br, राजन्वान् m<sup>1</sup>, राजसान् f k.

<sup>a</sup> The following seven and a half ślokas (29-36<sup>ab</sup>) are not found in A. <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present śloka. R̥ṇamcaya, however, does not appear in this hymn (cp. below, 33).

<sup>c</sup> This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramaṇī the three kings are the seers of the hymn; and according to the Ārṣānukramaṇī, v. 13, 14, Tryarūṇa and Trasadasyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyah*) in consequence of (their) request (*adhyeṣaṇāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आशीरधेयणासैभ्यो r, आशीरधणासैभ्यो b, आशर्षणासैत्यो fk, आशर्षणासैत्सो m<sup>1</sup>.—  
असिं br, सिं m<sup>1</sup>k.—विंशति b, विंशतिः m<sup>1</sup>rfk.

<sup>a</sup> In RV. v. 27. 1, 2, 3.

reference is probably to RV. v. 27. 4.

<sup>b</sup> That is, to the seers to officiate for them; the

<sup>c</sup> Cp. RV. v. 27. 1, 2: *daśabhiḥ sahasraiḥ* . . .

*śatā ca vīmśatiṃ ca gonām*.

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryarūṇa gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णं fm<sup>1</sup>, शौवर्णं k, सौपर्णं<sup>c</sup> b.—नृपोऽच्ये r, नृपोत्तये b, नृपोत्तमे fk, नृपोत्तमः m<sup>1</sup>.—अश्वमेधः m<sup>1</sup>, अश्वमेध fk r, अश्वमेव b.—चोक्ष्णां m<sup>1</sup>, चोक्ष्णां fb, चोक्षां k, चोद्गांस r (RV. v. 27. 5 शतम् . . उक्ष्णः).—The end of the *varga* is here marked by ई in bfk, not in m<sup>1</sup>, nor of course in h d.

<sup>a</sup> Cp. RV. v. 27. 1: *anasvantā* . . *gāvā*.

#### 7. R̥ṇamcaya's gifts to Babhru. Deities of RV. v. 41–51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

वभाष r, वभास m<sup>1</sup>, वभास bfk.—आत्मा हि नात्मने bm<sup>1</sup>, आत्मा हि नात्मने k, आत्मा हितात्मने r.—अयहीनृपतेर्हविः r, अयहानृपितो हविः m<sup>1</sup>, अयहानृपित ऋषिः f, अयहानृपतेर्हविः b.

<sup>a</sup> This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the *Sarvānukramaṇī* (*nātmātmane dadyād iti sarvāsv atrim kecit*) and in the *Ārṣānukramaṇī* (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na śasyate*) as both giver and receiver.' Cp. *Ṣaḍguruśiṣya*, p. 115.

B 33. R̥ṇamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (R̥ṇamcaya)<sup>b</sup>.

अत्रेः सुतमृषिं बभ्रुम् rn, गौरीवीतिमृषिं शाक्त्यम् m<sup>1</sup>, गौरीवीतिमृषिं शक्त्यम् b, गौरीचिनिः शक्त्याम् f.—सोऽप्यजायत् rn, सोऽप्यजायत् bfm<sup>1</sup>.

<sup>a</sup> Gauriviti (the reading of bfm<sup>1</sup>) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which R̥ṇamcaya and Babhru are mentioned together (v. 30. 14); cp. *Sarvānukramaṇī* on v. 30: *babhrur: ṛṇamcayo 'py atra rājā stutaḥ*. <sup>b</sup> 33–36<sup>ab</sup> are quoted in the *Nītimañjarī* on RV. v. 30. 15.

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvira*).

ददौ च रौशमो n, ददौ न रौशनौ fk, ददे रागो रौशनौ b, ददौ तदौशनौ r, ददौ तदाशनौ m<sup>1</sup> (cp. note \*).

<sup>a</sup> Cp. RV. v. 30. 14 : *ṛṇamcaye rājani ruśamānām*. <sup>b</sup> Cp. RV. v. 30. 12 : *gavām catvāri dadataḥ sahasrā ṛṇamcayasya*. <sup>c</sup> Cp. RV. v. 30. 15 : *gharmaḥ . . taptāḥ pravṛje . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) ‘This good’ (*bhādam* : v. 30. 12–15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) ‘Who pray of you two?’ (*ko nu vām* : v. 41–51) are addressed to the All-gods.

प्रवर्गेषु m<sup>1</sup>n, प्रवर्गेषु b, प्रवर्गेषु fk r. — प्रतिगृह्य च्षिर् m<sup>1</sup>nr, प्रतिगृह्यमुषिर् b, प्रतिगृह्य श्षिर् fk. — 36. तत् fbm<sup>1</sup>r, यत् kn. — °देवानि एका° r, °देवीन्य एका° b, °देवान्य एका° f, °देवान्येका° hr<sup>1</sup>. — पराख्यतः hm<sup>1</sup>r, पराणि तु bfk r<sup>5</sup>r<sup>7</sup>. — The end of the *varga* is here marked by ॐ in dbf, not in m<sup>1</sup>k. In A the *varga* would have only one line.

<sup>a</sup> *Mahāvira*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. <sup>b</sup> This is to explain how Agni is

addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. <sup>c</sup> That the preceding passage (29–36<sup>ab</sup>) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmātmane dadyāt* is clearly borrowed from 32<sup>a</sup> (*ātmā hi nātmane dadyāt*) while the words *sarvāṣv atrim kecana* are probably due to 32<sup>ab</sup> (*rājñāḥ prati ca tat sūktam babhāṣa iti kecana*). In the second place, the four *vargas* 6–9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>d</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. *Sarvānukramaṇī*: *vaiśvadevaṃ vai tad* (*vai*=5, *tad*=6).

### 8. Detailed account of RV. 41–43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) ‘Forth’ (*pra* : v. 52–61). *Ilā*, however, is praised in the stanza ‘To’ (*abhi* : v. 41. 19).

B In the third stanza 'Up' (*ut*: v. 42. 3) Savitr (is praised), Śaunaka said.

प्रेति इत्तामीत्यृचि तु सुता <sup>r</sup>, प्रेतिळामीत्यृचि तु सुता <sup>m</sup><sup>1</sup>, प्रेतीळामीत्यृचि तु संसुता <sup>hd</sup>, प्रेतीहामीत्यृचि तु संसुता <sup>r</sup><sup>3</sup>, प्रेतीत्तामि न च्च सुता <sup>br</sup><sup>2</sup><sup>r</sup><sup>5</sup><sup>r</sup><sup>7</sup>, प्रेतीत्तामि न च्च सुता <sup>f</sup>.—<sup>37</sup><sup>ed</sup> in Bm<sup>1</sup> only.—उदित्यृचि तृतीयायां <sup>m</sup><sup>1</sup>, द्वितीययान्वया सुतः <sup>r</sup>, द्वितीयायां सविता शौनको ब्रवीत् is the whole line in f, and द्वितीयायां शौनकोऽब्रवीत् in b.

<sup>a</sup> Cp. Sarvānukramaṇī on v. 52: *mārutaṃ ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa*: v. 42. 7-9) is addressed to Brhaspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtuhi*: v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣtutiḥ*: v. 42. 14),

hm<sup>1</sup>bfk have no यो (the pratika of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तृचो. The reading of R, उपेति वार्हस्यतृचो यो, makes the first pāda end in the middle of तृचो.—रौद्री तु A, रौद्री स्यात् <sup>fk</sup>r, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapiṇi (considered) Ṽaspati, Gālava Parjanya-Agni,

<sup>39</sup><sup>ab</sup> is found in bfm<sup>1</sup> only: there is no reference to it in R (though some of his MSS. must have it).—रिता <sup>m</sup><sup>1</sup>k, रिता: bf.—इळसति: <sup>hd</sup>, इळसति: <sup>r</sup>, इळसति <sup>m</sup><sup>1</sup>, इळसनि <sup>fk</sup>, इळस्य b.

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣaḥ*: v. 42. 15) is addressed to the Maruts; 'Together' (*sam*: v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

मादृत्येष ऋतुभिः Am<sup>1</sup>bfk, मादृत्येषसमाश्विनः<sup>r</sup>.

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramaṇī gives no details about RV. v. 42 except on stanza 11: *ekāduṣi raudri*.

41. 'Adhvaryus' (*ādhvaryavaḥ*: v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa*: v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha*: 8) praises the Aśvins.

ऐह्री परा तु या hm<sup>1</sup>r, ऐन्द्रगसावेति r<sup>5</sup>r<sup>7</sup>, ऐम्बुगेसावि ते b, ऐम्बुखे सावि ते f, ऐडमुखे सावि ते k (असावि ते is the pratika of v. 43. 5).—घर्मं m<sup>1</sup>b, धर्मं fkr.—परा-  
जन्ति r, पराजन्त्य° bfk, पराजन्ति m<sup>1</sup>.—41<sup>cd</sup> in Bm<sup>1</sup> only.—The end of the *varga* is here  
marked by ८ in bfk, not in hdm<sup>1</sup>.

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra*: v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā*: v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divaukasah*)<sup>a</sup> are praised.

प्रेति वां r, प्रति वा b, प्रेत वा fk, प्र तव्यसः m<sup>1</sup>.—पूषणं चोर्द्धर्चं b, पूषणं वोर्द्धर्चं f, चोर्द्धर्चो k, पूषणं वार्धर्चं m<sup>1</sup>, पूषणं या चेत्यर्द्धर्चं r.—सुता एति r, सुतावेति bfk, सुवा-  
विति m<sup>1</sup>.—This śloka is found in Bm<sup>1</sup> only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutaḥ*.

43. 'Hither' (*ā*: v. 43. 11) praises the Middle Vāc, then another (12), Brhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāmsam*: v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vaḥ*: v. 44. 4).

43<sup>ab</sup> in m<sup>1</sup> follows 45<sup>ab</sup>.

<sup>a</sup> The Sarvānukramaṇī gives no details for v. 43.

B 44. 'Him as of old' (*taṁ pratnathā*: v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauṣītaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सोमी वा दैव्येह्री वा r, सोमी वादैव्येह्री वा fk (ना k), सोमी वा दैव्येह्री वा b, सोमी वां वैह्री वा m<sup>1</sup>.—प्रजापतेः bfk, प्रजायते m<sup>1</sup>.—कौषीतकिः br, कौषीतकिः fk.

<sup>a</sup> There is no statement about this stanza in the Sarvānukramaṇī. <sup>b</sup> That is, Kauṣītaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prājāpatyāny aniruktāni parokṣa-vaiśvadevāny avadhīyante*.



B 45. Among these it is spoken of as the third<sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66)<sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम्<sup>r</sup>, इदं पुरम्<sup>b f k</sup>, इदं पुरा<sup>m<sup>1</sup></sup>.—०रिति तु<sup>h m<sup>1</sup> r</sup>, ०रिति च<sup>b f k</sup>.—The end of the *varga* is here marked by ॐ in h b f, not in m<sup>1</sup> k.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kauṣītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

### 10. Deities of RV. v. 51-60.

46. And with three<sup>a</sup> of the four<sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>.

वायवा याहि<sup>h d m<sup>1</sup></sup>, वायवृणोति<sup>b</sup>, वायवृक्क्रेति<sup>r</sup>, वायु वृष्णोति<sup>f</sup>, वायु वृध्योति<sup>k</sup>.—  
तृचा<sup>f k</sup>, तृचा<sup>b</sup>, तृचर<sup>r</sup>, तृचि<sup>m<sup>1</sup></sup>, तृचं<sup>h d</sup>.—यस्या<sup>br</sup>, यस्या<sup>f k d</sup>, यस्मात्<sup>h m<sup>1</sup></sup>.—Instead of this triṣṭubh r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have a śloka, which m<sup>1</sup> has in addition to it:

अयं चतुर्णामिति च इन्द्रवायू<sup>1</sup> त्रिभिः सुतौ ।

वायवा याहि [वि] वायुं<sup>2</sup> रथं न्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> ०युस्<sup>m<sup>1</sup></sup>, ०यु<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>. <sup>2</sup> m<sup>1</sup>, वायुर्द्वितीययान्त्रेका<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>. <sup>3</sup> रथं तृचि<sup>m<sup>1</sup></sup>, रथान्विति<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

<sup>a</sup> For *tisrbhīḥ*.

<sup>b</sup> For *caturṇām*. 'The *iti* should follow *ayam*, not *caturṇām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *ṛkkā iti* one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkvā* occurs).

<sup>d</sup> The Sarvānukramaṇī makes no statement about these stanzas.

<sup>e</sup> Cp. 47.

<sup>f</sup> The Sarvānukramaṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsaḥ*: v. 57. 1) the host of the Rudras is praised<sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

०क्षेतन्नाम<sup>Abk</sup>, ०क्षेतं नोम<sup>f</sup>, ०क्षेतन्ना<sup>m<sup>1</sup></sup>, ०क्षिते नाम्ना<sup>r</sup>.—सुता: A, सुता: B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhiḥ*: v. 60. 8)<sup>a</sup>.

०गिरयं m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, ०गिरयं fk, ०गिरयं hd, ०गिरिमौ r.—चोमौ त्वं hdr, वोभावं bf, चोभावं r<sup>5</sup>r<sup>7</sup>.—48<sup>ed</sup> in the text follows the reading of Am<sup>1</sup>; in B (also m<sup>1</sup>) the line has the following form:

यदुत्तमे वृचेऽर्धर्च ईकेऽपि संस्तुती वृचे (b, वृचे m<sup>1</sup>fk r) ।

<sup>a</sup> Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*īle 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvṛce*: i. e. 1<sup>ab</sup>, 6<sup>cd</sup>, 7<sup>ab</sup>, 8<sup>ab</sup>, Agni being mentioned in these four hemistichs; but Vaiśvānara is also mentioned in 8<sup>d</sup>, so that this statement would not be quite correct). The Sarvānukramaṇī has: *āgneyaṇ ca vā*, i. e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyaḥ*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मध्यमा m<sup>1</sup>r, माध्यमा b, मध्ये भा fk.—This śloka is not found in A, but in Bm<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk, not in hd; in m<sup>1</sup> it is marked after ०मध्यमौ (48<sup>b</sup>), after which that MS. adds the B form of 48<sup>ed</sup>.

<sup>a</sup> This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

## 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दार्भ्यौ all MSS. and n, दारुभ्यः Sarvānukramaṇī, Śaḍguruśiṣya, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—श्रुतः hm<sup>1</sup>rns, श्रुतिः bfk r<sup>5</sup>r<sup>7</sup>n(gh).—राजाचिम् hdṣ, राजचिम् m<sup>1</sup>, राजर्षिम् n, राजर्षिर् br, राजर्षेर् fk.

<sup>a</sup> This story is quoted in the Nītimañjarī on RV. v. 61. 17, and by Śaḍguruśiṣya on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyana, introduction to RV. v. 61, tells the story in another metrical form. Sieg, Sagenstoffe, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rnṣ, कार्यवन्तं bfr<sup>6</sup>r<sup>7</sup>.—°लिः स्थितः fkr, °लि स्थितः hm<sup>1</sup>bṣ.

<sup>a</sup> Śāyaṇa on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भ्यगृह्णन्तं hm<sup>1</sup>frṣ, भ्यगृह्णन्तं bkn.—श्वावाश्वा° hm<sup>1</sup>r, श्वावाश्वा° f, श्वावाश्वा° ṣ, श्वावाश्वा° n.—52<sup>c</sup><sup>d</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*aṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm<sup>1</sup>rbfkn, यज्ञेऽथ Ṣaḍguruśiṣya (one MS. यज्ञे च).

55. Then the heart of Śyāvāśva too became fixed on her; and so he said to the institutor of the sacrifice: 'Ally yourself with me, O king.'

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. It is marked by ११ in h (not in d) after भार्यया (59<sup>b</sup>), and after 58 in f.

## 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort: 'What is your opinion? I (desire to) give the girl to Śyāvāśva.

ते मतमहं ṣaḍguruśiṣya, u (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), त महमहं fk, ते पुत्रीमहं r. — 56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by ṣaḍguruśiṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अत्रिपुत्रो m<sup>1</sup>fkrs, अत्रिपौत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the Nīti-mañjari MSS. <sup>b</sup> As the MSS. do not use the avagraha, *durbalo* is ambiguous in form, but the context shows that it stands for *adurbalo*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)<sup>a</sup> of the Veda ; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.

नौ तु m<sup>1</sup>ns, नौ हि fkr.—वेदस्यां वा m<sup>1</sup>rn, all MSS. of ṣaḍguruśiṣya but two (which have देवस्यां वा), न्वेदस्यां वा f, वेदस्यां वा k.—तथा m<sup>1</sup>fk rn, three MSS. of ṣaḍguruśiṣya, यथा four MSS. of ṣaḍguruśiṣya.—अपिर् s, अपि fkm<sup>1</sup>, अपिं rn.

<sup>a</sup> This emendation, which I made in ṣaḍguruśiṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarna ; cp. my explanatory note on ṣaḍguruśiṣya, § 1. 3, p. 177. Sieg, p. 52, note <sup>2</sup>, would read *ṛṣim mantradṛśam*, but the two words in agreement would be tautological. <sup>c</sup> Cp. ṣaḍguruśiṣya, p. 58, note <sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याचष्टे स hm<sup>1</sup>r, प्रावीचस्तथा r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, प्रावीचस्तथ f, प्रावीचस्तथ k, प्र चण च b ; the whole line in ṣaḍguruśiṣya runs : इति तद्वचनं श्रुत्वा प्रत्याचष्ट मुनिं नृपः ।.—नेत्र hm<sup>1</sup>r<sup>3</sup>s, नौ न brn, नौ न fk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hr̥s, वृत्ते यज्ञे m<sup>1</sup>, यज्ञे वृत्ते b f k n.—कन्याया h d m<sup>1</sup>, कन्यायां b f k r n s.—  
नैव न्यवर्तत m<sup>1</sup> r n s, नैव न्यवर्तत h d, न स्य निवर्तते f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, न स स्मिन्नवर्तते b.

61. So these two returned; they both met

B Śaśiyasī and Taranta and king Purumīḥa.

ततस्तौ Am<sup>1</sup>, ततस्तु तौ b n, ततस्तु तो f k, ततः सुतौ r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.—निवर्त्यासु r, विवर्त्यासु  
h d, निवर्तते B n. The emendation निवर्तेताम् is based on the reading of B, on the  
necessity of a dual middle form, and the assumption that in A the second त dropped  
out, and that निवर्तासु° became corrupted to निवर्त्यासु, as a gerund seemed required  
for the construction, and आसु is often used thus (see index of words sub voce āśu).  
Then °भावेवा° became तावेताव°, which is very pleonastic after तौ तु; the causative for  
the simple gerund is also clearly wrong.—नुभाविवामि° b, उभाविवामि° n, उभाविवापि  
f k, तावेतावमि° h d m<sup>1</sup> r.—61<sup>ab</sup> is altogether different in Śaḍguruśiṣya.—61<sup>cd</sup> is found here  
in m<sup>1</sup> b f k n; in A this line appears at 80<sup>cd</sup>, where it is repeated in m<sup>1</sup>.—61<sup>cd</sup> is not in  
Śaḍguruśiṣya.

62. Now the two kings Taranta and Purumīḥa were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

वेददश्वृषी r n, वैश्वृषी f k, वेदज्ञतृषी b, वेददश्विनी Am<sup>1</sup>: the Sarvānukramaṇī has  
वेददश्वी; the form of the name in the RV. is वेददश्वि, while वेददश्विन् is not found  
elsewhere.—नृपती m<sup>1</sup> b r, नृपतिः hr<sup>1</sup> r<sup>4</sup> r<sup>6</sup> k, नृपति f.

63. And the king (Taranta) showed the seer's son to his royal consort; and with Taranta's approval she gave manifold wealth,

तं नृपः h m<sup>1</sup> r, वै नृपः b f k r<sup>2</sup> r<sup>5</sup> n.—तरन्तानुमता चैव Am<sup>1</sup> (°वं h d), तरन्तानुमतेनैव  
b f k.—प्रादाद् m<sup>1</sup> f k r n s, अदाद् h d, आदाद् b.—The end of the *varga* is here marked  
by १२ in b f k, not in h d m<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasī. B Father and son, (thus) honoured by the institutors of the sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought: 'Because I have not seen (any) formula,

B 66. I have, alas! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

°वानहं m<sup>1</sup>fk, °वानिमां r, °वांसु तां ṣaḍguruśiṣya.—अयहं r, ṣaḍguruśiṣya, अथाहं m<sup>1</sup>, अथ हे fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुल्यरूपोऽप्यहोऽहम्: Am<sup>1</sup>bfrk<sup>2</sup>, तुल्यरूपोऽप्यहोऽहम्: rns.—64<sup>cd</sup>-67<sup>ab</sup> are not found in the Nītimañjarī.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>cd</sup> is not found in ṣaḍguruśiṣya.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye?' (*ke śtha*: v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के हेति hd, केवेति bfrk.—रुद्रसूनुनबुध्यत Δ, रुद्रपुत्रानबुध्यत ṣ, ऋषिस्तानन्बुध्यत hr, ऋषित्वानन्बुध्यत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya im vahante*: v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्बुद्ध्वा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, इत्याभिर्बुद्ध्वा hdm<sup>1</sup>, इत्यादिभिर्बुद्ध्वा ṣ, इत्यग्निः षड्भिः bfrk.—तांस्तथा hdr, तांस्ततः b, तांसुतः fk, तानृषिः ṣ.—अतिक्रमं rṣ, अविक्रमं b, अतिक्रमं hdm<sup>1</sup>fk.—तं मेने ऋषिर् ṣ, तं मेने ह्यृषिर् hd, तं मेने m<sup>1</sup> (I have not noted whether ऋषिर् or ह्यृषिर्), तमृषिर्मेने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye?' Being praised and being delighted with their praise, the sons of Pr̥śni (the Maruts) as they went along,

यन्न fkr, यान्न r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यच्च hdm<sup>1</sup>, यच्च s, य b.—यच्च bfkrs, यांच A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in n.—सुखा तथा hbfk, सुखानया m<sup>1</sup>r.—71<sup>cd</sup> omitted in Ṣaḍgurusīṣya.—The end of the *varga* is here marked by १३ in m<sup>1</sup>bfk, not in hd.

#### 14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवमुच्य स्वचोभ्यो hm<sup>1</sup>r, स्वचोभ्योऽवमुच्य s, आमुच्य ते स्वकृतेभ्यः r<sup>5</sup>, अमुच्यत स्वकृतेभ्यो fkr<sup>2</sup>n, अमुच्य सूकृतेभ्यो b. The line in Ṣaḍgurusīṣya runs: अथास्य मरुतो ब्रह्मान स्वचोभ्योऽवमुच्य ते.—तदा ददुः hm<sup>1</sup>r, ददुस्तदा bkn, तदुस्तदा f.—सुमहा-यशाः nss, तु महायशाः hm<sup>1</sup>r, सुमहातपाः B.—Ṣaḍgurusīṣya has an additional line after 72<sup>ab</sup>, and Sāyaṇa another after 72<sup>cd</sup>.

<sup>a</sup> Sāyaṇa on RV. v. 61. 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सद्य ऋषिर् hdrk, Ṣaḍgurusīṣya (w<sup>1</sup>), स सद्य कषिर् f, स संध ऋषिर् b, स सत्यमृषिम् s, प्रादुर्भूतर्षिम् n.—प्रवक्ष्यन् Ḍs, संदेक्ष्यन् b, देवान् k, देवां (नथ<sup>o</sup>) f, विवक्षू rs.

<sup>a</sup> Sieg, p. 53, note <sup>7</sup>, wishes to read *ṛsim*, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etaṃ me stomam* : v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०त्याभ्यां Ḍnss, ०त्यग्भ्यां b, (सोम)मृग्भ्यां f, (सोम)मृग्भ्या k.—दौत्ये hm<sup>1</sup>rns, दूत्ये r<sup>2</sup>r<sup>5</sup>s, देवीं b, दिवीं f, दिवी k.—न्ययोजयत् hm<sup>1</sup>r, न्ययोजयेत् bfk, न्वेदयत् nss.—तपस्वन्तं hm<sup>1</sup>rs, अपस्वन्तं s, अपस्वन्तीं br<sup>2</sup>r<sup>5</sup>, अपस्वन्ती f.

<sup>a</sup> Cp. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*eṣa kṣeti* : v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm<sup>1</sup>r.—प्रचोदितः hrīkss, प्रवोदितः b, प्रणोदितः n.

<sup>a</sup> Cp. RV. v. 61. 19: *eṣa kṣeti rathavītiḥ . . . parvateṣv apaśrītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भ्यं hrfk, दार्भ्यं b, दार्भ्य s, दातुम् ns.—स्थितः hdm<sup>1</sup>r, स्थित्वा Bnss.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

### 15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संगतिम् hm<sup>1</sup>rs, संयोगम् bfkns.—प्रत्याचक्षि यत् s, प्रत्याचक्ष यत् hd, प्रत्याचक्षि यत् m<sup>1</sup>bfk, प्रत्याचक्षीय four Ṣaḍguruśiṣya MSS., प्रत्याचक्षिपत् two Ṣaḍguruśiṣya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm<sup>1</sup>rks, म वै मे b, मे मा स् ns.—क्रुधः Bss, क्रुद्धः n, क्रुधाः hm<sup>1</sup>r.—स्वयमृषिः hm<sup>1</sup>rnss, स्वयं चर्षिः kr<sup>2</sup>1<sup>5</sup>r<sup>7</sup>, स्वयं चर्षि f, स्वयं चर्षिः b.—भगवन्मृषेः hm<sup>1</sup>rs, भगवन्मृषेः fkn, भगवान्मृषेः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādyā*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

क्षुषामित्वेवम् hrs, क्षुषामित्वेनम् ns, क्षुषा तेऽस्त्विति B.—पूजयित्वा स्वयं hdm<sup>1</sup>, पूजयित्वा तं bfk, चार्चनाना स्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> 79<sup>cd</sup> appears in a modified form in Ṣaḍguruśiṣya : the better reading there is *pādyārghyamadhuparkam* (instead of *pādyārghyaṁ madhuparkam*) because *pādyā* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viṣṭaraḥ, pādyam, arghyam, ācamanīyaṁ, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Śaśīyasī, and Taranta, and king Purumīḥa with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*rtena* : v. 62-72) are addressed to Mitra-Varuṇa.



शुक्लम् hdkr, शुक्लम् b, शुक्लम् f.—अनुजज्ञे hm<sup>1</sup>r, सोऽनुजज्ञे b, सोऽनुजज्ञे k, सेऽनुजज्ञे f.—83<sup>cd</sup> occurs as 61<sup>cd</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by १५ in hbfkm<sup>1</sup>.

<sup>a</sup> Sieg, p. 54, note <sup>5</sup>, wishes to read *śuklam* for *śuklam*, but there seems to me to be no necessity for the correction: *śukla* is quite appropriate as an attribute of horses (=Vedic *śukra*, which one MS. has); while there is no reason why a familiar word like *śulka* should have been changed to *śukla*. <sup>b</sup> Cp. Sarvānukramaṇī on RV. v. 62: *maitrāvaruṇam vai tat* (*vai*=5, *tat*=6).

### 16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

गर्भाय<sup>०</sup> hd, गर्भाया<sup>०</sup> fbkr.—पञ्चचो<sup>०</sup> hm<sup>1</sup>r<sup>3</sup>, पञ्चचू<sup>०</sup> fr, पञ्चच<sup>०</sup> bk.

<sup>a</sup> Cp. Sarvānukramaṇī: *antyāḥ pañca garbhasrāviṇy upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcārcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāviṇy upaniṣat*. Aufrecht, in his abstract of the Sarvānukramaṇī, has '5-7': this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)<sup>d</sup>, into a chasm (*rbīsa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*śubhaspati*) with the hymn 'Ye Aśvins' (*aśvinau* : v. 78).

82<sup>cd</sup>. सप्त कृत्वापराधान्वे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सप्तकृत्वोऽपराधान्वे hdm<sup>1</sup>r<sup>3</sup>, सप्तकृत्वोऽपराधि तु r, सप्तकृत्वोऽपराधि तु b, सप्तकृत्वोऽपराधि तु fk.—83. अषिः कृतो r, अषिं कृत्वा hdm<sup>1</sup>, अषीं कृत्वा r<sup>3</sup>, अषिस्ततो fkr<sup>5</sup>r<sup>7</sup>, अषिस्ताता<sup>०</sup> b.—वै श्रुतिः hdk, नः श्रुतम् bfk<sup>5</sup>r<sup>7</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो चमे b, तताशमे f, तताशम् k.—84. अषीसे ना r<sup>4</sup>r<sup>6</sup>, अषीसे ह b, अषीस्ते ह fk, अषीन्ते ह r<sup>5</sup>r<sup>7</sup>, अषिं से ह hr, अषिं तेह d, अषिं चेह m<sup>1</sup>.—स्नानं hm<sup>1</sup>r<sup>1</sup>fk, स्निग्धं b, राचौ (राचौ) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—न्यधारयत् bfk<sup>5</sup>r, न्यधावयत् A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Sapta-vadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vrkṣa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*rbiṣa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātaḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the Aśvins<sup>c</sup>.

B This is also recognized (*dṛṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)<sup>d</sup>.

85. समुद्धृत्य hm<sup>1</sup>bk, समुद्धृत्य f, समुद्धृत्य r.—तृचः स्वखीव m<sup>1</sup>, तृच स्वखीव hd, चिच-  
स्वखीव b, चिच स्वखीव fk, चिचस्वखीव r<sup>5</sup>r<sup>7</sup>. — गर्भार्थं hdm<sup>1</sup>, गर्भार्थं bfr<sup>5</sup>r<sup>7</sup>. — स्वप-  
तस् hm<sup>1</sup>rb, स्वपतस् r<sup>5</sup>r<sup>7</sup>, स्वपतस् f, तपतस् k.—86. ज्ञेये त्वन्विभ्यामितरे ऋचौ hm<sup>1</sup>r,  
ज्ञेयावन्विभ्यामितरौ वृचौ B.—86<sup>cd</sup>=viii. 66<sup>ab</sup>. This line is wanting in A, but is found  
in m<sup>1</sup> as well as B.—The end of the *varga* is here marked by १६ in bfk, not in m<sup>1</sup>  
or hd (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The Aśvins are invoked in these two stanzas. <sup>d</sup> Cp. R̥gvidhāna, ii. 17. 1<sup>cd</sup>-4<sup>ab</sup>, quoted by Śaṅkaraśiṣya, p. 123.

### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛtta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तद्वत्स्यात् m<sup>1</sup>, तत्तस्यात् b, तत्तस्या fk, तत्तस्यास् r.—जरायुं bm<sup>1</sup>, जरायुं fk,  
जरायुर् r.—This śloka is not found in A, but m<sup>1</sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>;  
iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>).  
more general sense; see *bhāva-vṛtta* in the index of words.

<sup>b</sup> That is, it has also a  
<sup>c</sup> Which occurs in RV. v.

78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*baṭ* : v. 84) the Middle Earth<sup>a</sup> is praised.

अहिति वै A, अहा वद B.—वळिति त्वस्मिन् A, तु वळित्येति B.—सुता B, तु वाक् A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) Pṛthivī is one of the deities of the middle sphere (*madhyasthānā striyaḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitaḥ* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuṇa. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

इयं दुःस्वप्ननाशनी bf, °नाशिनी kr, वृचं दुःस्वप्नप्रशासनम् m<sup>1</sup>.—°राजे इंद्रा° hdb, °भ्राज इंद्रा° fk, °राजे षट्म् r.—इन्द्राग्न्येन्द्रा° h m<sup>1</sup> B, षट्मैन्द्रा° r.—°पमुत्तरम् h m<sup>1</sup> r, °पमुच्यते r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, °गन्मुच्यते f, °गन्मुच्यते k, °प उच्यते b.—89<sup>ab</sup> is not found in Δ, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the Maṇḍala), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called Evayāmarut<sup>a</sup>, being the antecedent (*prati-pūrvaka*)<sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं न्यङ्गं hrfk, विष्णुन्यगं d, विष्णुं नगं m<sup>1</sup>, विष्णुर्न्यङ्ग b.—उत्तमम् hr<sup>2</sup>, उत्तरम् dbfkr.—नेद्रे fb, नेद्रे k, नेद्रे r.—90<sup>cd</sup> is not found in Δ or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Sāyaṇa, who remarks that, at the midday libation, instead of the Evayāmarut hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrīsūkta*)<sup>a</sup> is a benediction : the following six<sup>b</sup> are connected with fortune and sons<sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised<sup>d</sup> (*nipātabhāj*) in it.

°वादसु  $hm^1r$ , °वादो स्यात्  $bkr^2$ , °वादो स्या  $f$ , °वादास्य  $r^5r^7$ .—श्रीपुत्राणां  $Abf$ , श्रीः पुत्राणां  $r^5r^7$ , स्त्रीपुत्राणां  $kr^{(2)}$ .—षट्  $bkr^5r^7r^4r^6$ , तु  $hdr$ .—तत्स्याद्वा°  $hm^1r$ , तत्स्याद्वा°  $r^1r^4r^6$ , स्याद्वा°  $bkr^2$ , (no तत्).—°लक्ष्यपनुदम्  $hm^1r$ , °लक्ष्यपनिर्गोदः  $r^1r^4r^6$ , °लक्ष्यपनिर्गोदे  $bf$ , लक्ष्मीं पतेर्गोदे  $kr^2$ , °लक्ष्यपनिर्गोदे  $r^5r^7$ .—तच्च  $A$ , त्वच्च  $B$ .—The end of the *varga* is here marked by १७ in  $bfrm^1$ , not in  $hd$ .

<sup>a</sup> This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>2</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523–528, where it has twenty-nine stanzas, the first fifteen with a commentary. In Ṛgvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6–8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, Ṛgvidhāna, pp. xxi, xxii.

<sup>b</sup> This must refer to the six khilas which follow the *śrīsūkta* in the Kashmir MS. of the khilas, viz. (1) *ya ānandaṃ samāviśat* (four stanzas), (2) *ciklito yasya nāma* (five stanzas), (3) *mayi śleṣo mā vadhiḥ* (five stanzas), (4) *saṃ sravantu marutaḥ* (five stanzas), (5) *ā te garbho yonim* (seven stanzas), (6) *agnir etu prathamō devatānām* (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (= viii in Aufrecht), beginning *cakṣuś ca*.

<sup>c</sup> The last three of these six khilas are mentioned in the next śloka (92), *saṃ sravantu* being charms for the prosperity of cattle, *ā te* and *agnih* for the attainment of sons.

<sup>d</sup> Under the name of Jātavedas.

## 18. The Khilas of Prajāvat and Jīva Putra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jīva Putra<sup>c</sup> (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) ‘Flow together’ (*saṃ sravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावज्जीवपुत्रौ  $hdm^1$ , प्रजावज्जीवपुत्रौ  $r^1r^3r^4r^6bkr^2$ , प्रजावान् जीवपुत्रौ  $r$ , प्रजावान् जीवपुत्रा  $r^5$ . °पुत्रौ I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संसुतौ at the end of the line, and because AGS. i. 13. 6 has the dual.—पयस्विन्यः  $r$ , पयस्विन्य  $b$ , पयस्विन्य  $fk$ , यथास्विन्यः  $hm^1r^3r^2$ .—संस्रवन्तीति  $hdm^1rf$ , संस्रवतीति  $k$ , संस्रवतीति  $b$ .—92<sup>cd</sup>–102 are omitted in  $r^1r^4r^6$ .

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvaj-jivaputrābhyām haṁke*; cp. Stenzler’s note, p. 34; Meyer, Ṛgvidhāna, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramaṇī: ‘*ā te*,’ *sapta, prajāvān, garbhārthāśistutiḥ*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the Anukramaṇī: 'agnih,' pañca, jīva-putra, āgni-vāruṇam. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in Pāraskara GS. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, R̥gvidhāna, p. xxi; Indische Studien, v. 315. <sup>d</sup> As all the MSS. agree in reading *saṃ sravanti itī*, this may be a various reading of the pratīka, and not a corruption of *saṃ sravantu itī*; but the Kashmir MS. of this khila has *saṃ sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this khila occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions <sup>a</sup>, in (enumerations of) technical names, in leading ritual forms <sup>b</sup>, a deity is incidentally mentioned (*nipāta-bhāj*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*liṅga*).

°संख्यासु देवता <sup>hm</sup>1b, °संख्या तु देवता <sup>fk</sup>1r<sup>2</sup>, °संख्यासु देवता: r.—°वाक्वात् <sup>m</sup>1br, °वाक्वा <sup>h</sup>dr<sup>3</sup><sup>fk</sup>1r<sup>2</sup>.—93<sup>ab</sup>=iii. 82<sup>ab</sup>.

<sup>a</sup> Such as the *śrīśūkta*, in which Agni is incidental (see above, 91). <sup>b</sup> Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रायाः fk, मन्त्रप्रयोगमन्त्राणां <sup>h</sup>dm<sup>1</sup>r<sup>3</sup>.—°धा-यकाः br, °धानकाः r<sup>2</sup>, °धा - काः f, °धानका k, °धानिकाः <sup>h</sup>dm<sup>1</sup>r<sup>3</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*vinīyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*saṃ-vijñāna*), may express what is secondary (*guṇa*)<sup>a</sup>.

गुणभिधायकानि r, गुणभिधायकानि b, गुणभिधायनानि <sup>h</sup>m<sup>1</sup>f.—संविज्ञान° <sup>h</sup>m<sup>1</sup>bf, संविज्ञान° r.—95<sup>cd</sup> is omitted in k.

<sup>a</sup> For instance, Jāta-vedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. Nirukta vii. 13: *yat tu saṃvijñāna-bhūtaṃ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

**प्रधानगुणभूताः** खुर् r, प्रधानगुणभूता खुर् hdbf.—The end of the *varga* is here marked by १८ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Aṅgiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattra*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

**सचं** MSS.—विश्वेदेवेः सहेति च ABn, विश्वेदेवेति नः श्रुतम् Ṣaḍguruśiṣya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimajjari (97-102) and by Ṣaḍguruśiṣya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuṇa's

**जगाम शरीरिणी** bns, °जगामाशरीरिणी hdm<sup>1</sup>r fk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Aṅgiras among the coals (*aṅgāra*)<sup>a</sup>.

**तदायुर्** hdm<sup>1</sup>s, **तदायुर्** b, **तदायुर्** f, **ददायुर्** kn, **तद्वायुम्** r.—**प्रास्यद्** s, **प्रास्य** hdm<sup>1</sup>r<sup>3</sup>n, **प्रास्यं** fkr<sup>2</sup>, **प्रास्यं** b, **प्रास्यं** r.—**चिंभ्यो** hdm<sup>1</sup>r fks, **चिंभ्यां** b, **चिंभ्यो** n.—**अङ्गारेष्वङ्गिरा** hdm<sup>1</sup>r<sup>3</sup>s (Nirukta iii. 17), **अङ्गारेभ्योऽङ्गिरा** rn, **अङ्गारेभ्योगिरा** b, **अङ्गारैर्वाङ्गिरा** kr<sup>2</sup>, °अङ्गारैर्वाङ्गिरा गेरा f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (*ye 'ṅgārā āsaṃs te 'ṅgirasō 'bhavan*).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

**प्रजापतिं सुतौ** s, **प्रजापति सुतौ** n, **प्रजापति तु तौ** b, **प्रजापतिसु तौ** hdm<sup>1</sup>r fk.—**दृष्टा दृष्टा** bfrn, **दृष्टा दृष्ट** s (two MSS.), **दृष्टा तुष्टा** s (one MS.), **दृष्टा द्रथ** k, **दृष्टा दृष्टा** hdm<sup>1</sup>.—**भवेद्** hm<sup>1</sup>r b fkn, **भवत्** s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhārati (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युक्तः hrbfkn, तथेत्युक्ता m<sup>1</sup>, तथेत्याह ṣ. — प्रत्यभाषत bfkrr, भाषमाणां तु ṣ, भाषमाणं तु hdm<sup>1</sup>.—The end of the *varga* is here marked by १९ in m<sup>1</sup>bfk, not in d.

### Maṇḍala vi.

#### 20. Origin of Bharadvāja. Deities of RV. vi. 1-46.

102. Bṛhaspati was the son of the seer who was born from the coals (Āngiras). Bṛhaspati's (son) Bharadvāja<sup>a</sup>, who is called Vidathin,

विदथीति m<sup>1</sup>fbr<sup>5</sup>n, विदधीति hdk.

\* As the account of the sixth Maṇḍala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Maṇḍala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Āngiras. Now this sixth Maṇḍala is stated to be his and his sons'<sup>a</sup>.

महत्स्वासीद् r, महत्स्वासीर् b, महत्ससि fk, महत्स्वसि hd, महत्सति m<sup>1</sup>.—गुर्यश्च r, गुरोर्यश्च hdm<sup>1</sup>, गुर्यश्च fbk, गुरोर्यश्च r<sup>2</sup>r<sup>3</sup>, भुवन्यश्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुत्रश्च तु तस्मिन् fbkr, ससपुत्रश्च तस्मिन् A.

\* Bharadvāja is the seer of the great majority of the hymns of Maṇḍala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्रचिंशदेवाच r<sup>5</sup>, एकापचिंशदेवाच b, एकापिचिंशदेवाच fkr<sup>2</sup>, एकान्रचिंशतिश्च hdk, एकोनचिंशतिश्च m<sup>1</sup>.—देवौ यौ A, द्वौ देवौ B.

<sup>a</sup> This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavām stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas ‘Bring to aid’ (*protaye*: vi. 21. 9), ‘Now my’ (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn ‘Hither’ (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

नू मे h d r, न म m<sup>1</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, न म b, च म f, त म k.—सृते br<sup>5</sup>, सृती fk, तु ते hm<sup>1</sup> r.—  
o6<sup>cd</sup> is omitted in fk.—The end of the *varga* is here marked by २० in b, not in h d m<sup>1</sup> f k.

<sup>a</sup> 106<sup>ab</sup> is quoted by Sāyaṇa on RV. vi. 24. 5 in the following form: *protaye ’nyad* *iti tv ete vaiśvadevyāu reau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), as stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramaṇī on RV. vi. 21 makes the express statement *avamyekādaśyau vaiśvadevyau*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramaṇī: *tvitīyaindrī vāṇtyas ca pādah*.

## 21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) ‘Bringing hither’ (*āsasrāṇāsah*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

3 Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāḥ*).

वायुरिन्द्रश्च संसृती hm<sup>1</sup> r, इन्द्रवायू सह सृती br<sup>5</sup> r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—वाच  
or, चाच m<sup>1</sup> f, omitted in k.—107<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramaṇī.

B 108. The triplet ‘This god’ (*ayam devaḥ*: vi. 44. 22–24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet ‘Above’ (*adhi*: 31–33) of the (hymn) ‘Who brought’ (*ya ānayāt*: vi. 45)<sup>b</sup> is (in) praise of Bṛbu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य आनयदिति त्वस्व A, शरीरं चक्षुरित्यस्मां  
n<sup>1</sup> r b f k (चक्षु b, वक्षु fk).—तृचोऽधीति बृबुसुति: Am<sup>1</sup>, तृचोऽधीति बृबो: सुति: r,  
चिचे वीति प्रिवासुति: b, तृचे ताति बुवासुति: f, चिचे तात चवासुति: k.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this triplet. <sup>b</sup> The reading of B  
(*śarīraṁ cakṣur ity asyām, tṛce ’dhīti bṛbustutiḥ*) would mean: ‘The body (is praised) in



the stanza "The eye" (*caṣuḥ*), in the triplet "above" (*adhi*) there is praise of Br̥bu.<sup>9</sup> *Caṣuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayāt parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇī at the beginning of Adhyāya ii it is described with the words: *caṣur, akā (= ekā), ātmastutiḥ*. ° Cp. Sarvānukramaṇī: *tr̥ce 'ntyē br̥bus takṣā datvatam*.

109. And Śamyu<sup>a</sup> praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svāduḥ kilāyam*: vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं<sup>kr</sup>, पितर<sup>hb</sup>, पितरः<sup>d</sup>.—शंयुञ्ज<sup>hm<sup>1</sup>r</sup>, मंयुसु<sup>b</sup>, वांयसु<sup>fk</sup>.—तृचस्यान्वे<sup>m<sup>1</sup></sup>, तृचस्यान्वे<sup>h<sup>dr</sup></sup>, सूक्तस्यान्वे<sup>B</sup>.—खकर<sup>B</sup>, खयम्<sup>h<sup>dm<sup>1</sup>r</sup></sup>.—°ति तु सौम्यः पञ्चर्च उत्तरः<sup>h<sup>dr</sup>r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>m<sup>1</sup></sup>, °त्येताः पञ्चर्चः सौम्य एव वा<sup>b<sup>fk</sup>r</sup>.

<sup>a</sup> The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Śaḍguruśiṣya, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Śamyu. <sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. <sup>c</sup> The reading of A agrees in matter with the Sarvānukramaṇī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcarcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇī: *pañcāṇḍau saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)<sup>a</sup> they are stated to be Anupāṇīyā stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—इन्द्रस्यैन्द्रो<sup>b</sup>, इन्द्रस्यैन्द्रा<sup>f</sup>, इन्द्रस्यैन्द्रा<sup>k</sup>, इन्द्रस्यैन्द्रो<sup>r</sup>, इन्द्रस्यैव<sup>m<sup>1</sup></sup>.—निपानीयाः<sup>b</sup>, निपातनीयाः<sup>fk</sup>, निपातिन<sup>m<sup>1</sup></sup>, निपातोऽयं<sup>r</sup>.—श्रूयन्ते<sup>b</sup>, सूयन्ते<sup>m<sup>1</sup>fk<sup>r</sup></sup>.—110 is found in B and m<sup>1</sup> only.

<sup>a</sup> In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupāṇīyā* stanzas to Indra: *svāduḥ kilāyaṇi madhumāñ utāyam itindrasyaindrīr anupānīyāḥ śaṃsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Br̥haspati, the last verse (*pāda*) Indra.

तृतीयसु त्विन्द्रम्<sup>hm<sup>1</sup>r<sup>1</sup>r<sup>6</sup>r<sup>7</sup></sup>, तृतीयोऽसौ दिन्द्रम्<sup>b<sup>fk</sup></sup>, तृतीयोऽसौ त्विन्द्रम्<sup>r</sup>.—The end of the *varga* is here marked by २९ in bfm<sup>1</sup>, not in hdk.

<sup>a</sup> 111<sup>ab</sup> is quoted by Śaṅguruśiṣya on RV. vi. 47. <sup>b</sup> The reading *tṛtiyas tu tv indram* furnishes a clear case of a particle inserted to avoid the hiatus.

**22. Deities of RV. vi. 47 (continued) and vi. 48.**

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate viḍvaṅgaḥ*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāvavṛtta*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत्त b, पदं यत्तद् f, पदं यत्त k.—ऋचसु तिस्रसु hdm<sup>1</sup>, ऋचस्य तिस्र b, ऋचस्य तिस्रो fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in R; cp. Sieg, *Sagenstoffe*, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS. ii. 6. 5; Śaṅguruśiṣya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31<sup>cd</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Trṇapāṇi hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prṣni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>cd</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m<sup>1</sup>:

113<sup>c</sup>. त्वचः परो b, त्वचः ॥ पुरो fk.—मारुतः bfk.—पृञ्जिसूते b, पूञ्जिसूते f, पूष्णिसूते k.—In hdm<sup>1</sup> the whole pāda reads आदित्यो वा मरुतः पृञ्जिसूते । आदित्यो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. दृचः परो b, दृचा परो fk.—वैश्वदेव fb, वैश्वदेवं k.—In hdm<sup>1</sup> this pāda reads प्रगाथस्त्वच बरुदेवतोऽन्यः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. *Sarvānukramaṇī*: *trṇapāṇikāṃ prṣnīsūktam*; see Śaṅguruśiṣya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̥śni (22)<sup>b</sup>.

114<sup>a</sup>. वा ख्याद् fb, वा खा k.—This pāda in hdm<sup>1</sup> reads आ मा पूषन्निति पौष्ण-  
द्यतसस् = 114<sup>b</sup>.

114<sup>b</sup>. आ मो पूषन्निति पौष्णाद्यतसः b, आ मो पूषन्निति पाष्णाद्य तिस्रः f, च मो  
पूषनि स्ते पाष्माद्य तिस्रः k.—This pāda in hdm<sup>1</sup> reads तृचः परो मासतः पृश्निसूते = 113<sup>c</sup>.

114<sup>c</sup>. तच्च विद्यात् fk, तच्च विद्याद् b.—This pāda in hdm<sup>1</sup> reads आदित्यो वा  
मासत एव वा ख्याद् = 114<sup>a</sup>.

114<sup>d</sup>. अत्यरयुधोः b, युत्युलोः f, युलोः k.—कीर्तना पृश्नये च b, कीर्तिता प्रियाश्रये  
च fk.—This pāda in hdm<sup>1</sup> reads अन्त्या युभूकीर्तितं पृश्नयो वा ॥—The end of the *varga*  
is here marked by २२ in hbf, not in dk.

<sup>a</sup> The only practical difference between the above statements about RV. vi. 48 and  
those of the Sarvānukramaṇī is, that in the latter the option of *liṅgoktadevatā* includes  
stanza 13. Cp. BD. vol. i, p. 122, note <sup>6</sup>. <sup>b</sup> Śaḍguruśiṣya remarks that the wording of  
the Sarvānukramaṇī, *anyā dyāvābhūmyor vā pr̥śner vā*, is in imitation of another Anu-  
kramaṇī: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-  
52) are addressed to the All-gods: the second stanza (vi. 49. 2)  
(praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5)  
the Aśvins, but the seventh here praises Vāc (49. 7), the eighth  
49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuvanasya*:  
49. 10) Rudra, then the two next (49. 11, 12)

116. स्तौत्यृक् तु सप्तमी hdm<sup>1</sup>, स्तौत्यृक् यावीरवी b, स्तौत्यृक् यावीरवी fk (i.e. यावी-  
रवी, the pratika of vi. 49. 7).—०द्योत्तरि hdm<sup>1</sup>b, ०द्योत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces'  
(*yo rajāmsi*: vi. 49. 13) the seer sang of Viṣṇu<sup>a</sup>. 'To' (*abhi*:  
vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is ad-  
dressed to Savitr̥. There is one to Rodasī (vi. 50. 5), one to Agni  
(9) as well as to the Aśvins (10) (beginning) 'And' (*uta*: vi. 50.  
9, 10)<sup>b</sup>.

मास्यो यो hd, मास्यो यो b, मास्यो यो m<sup>1</sup>, मास्यो (no यो) fk.—जगावृषिः hd,  
जगावृषिः m<sup>1</sup>, जगावृषिः b, जगावृषिः f, जगावृषिः k.—अभ्येन्द्रोति स b, अभ्येन्द्रोति च

f, अभ्यौद्राणि च k, अहिर्बुध्न्यार्क h m<sup>1</sup>, अहिर्बुक् d.—रौदस्याभियुताशनी b, रौदस्याभियुताश्विनी h d f, रौदस्याभियुताश्विनी k, रौदस्याभियुताश्विनी m<sup>1</sup>.

<sup>a</sup> The Sarvānukramaṇī gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this pratika is placed between *āgneyi* and *āśvini*, it is probably meant—*dehali-dipa-nyāyena*—to refer to both. There is no pratika for *raudasi*, for as Rodasi is mentioned in 5 only, the pratika *ā* (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramaṇī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agniparjanya* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to Sūrya<sup>b</sup>. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to Pūṣan, as well as that which comes next (58) to the one addressed to Indra-Pūṣan (57).

सौर्यो चोदु त्वद् b, सौर्यो चोदु त्वद् f k, सूर्यो वोदु त्वद् h d m<sup>1</sup>.—The text of 118<sup>o a</sup> follows h d m<sup>1</sup>, वयं पौष्णानि यं चैधिद्रात्यौष्णमुत्तमं b, वयं भेषुयोत्तमं f, वयं भूष्णम-योत्तमौ k, that is, probably = वयं पौष्णानि पक्षे[ता]न्येन्द्र।पौष्ण-पोत्तमम्, ‘there are five hymns to Pūṣan beginning “We” (53–56, 58), the last but one (57) being addressed to Indra-Pūṣan.’ The meaning would thus be identical with that of the reading in the text.

<sup>a</sup> No reference to this stanza in the Sarvānukramaṇī. <sup>b</sup> The Sarvānukramaṇī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathitumaṇ kapardinam* : vi. 55. 2) to be addressed to Rudra.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to Indra-Agni. ‘She’ (*iyam* : vi. 61) is addressed to Sarasvatī; ‘I praise’ (*stuṣe* : vi. 62)

119<sup>a b</sup> is found in b f k m<sup>1</sup>, not in h d.—ऐन्द्राभि b f k, ऐन्द्राभं h d.—The end of the *varga* is here marked by २३ in b f h, not in d k.

#### 24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the Aśvins; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the Maruts.

B And in the couplet ‘Unto’ (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the Aśvins.

वीषसे चैव hdm<sup>1</sup>, वीषसे वोवोद् b, वीषसे वोचेंद्र fk.—तु वपुर्विति hd, तु पुनन्विति m<sup>1</sup>, स्वादपुर्णं तत् b, स्वादपुर्णं तत् f.—120<sup>cd</sup> in bfk only.—स्थिभ्यां fk, स्त्रिभ्यां b.—रार्द्धनं b, रार्द्धानं fk (cp. vii. 44).

\* There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuṇa, (viz.) 'Among all beings your' (*viśveṣām vaḥ satām*: vi. 67). 'Obediently' (*śruṣṭī*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समेन्द्रा° hd, ससेन्द्रा° b, सं वामेन्द्रा° f.—परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Bṛhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेन्द्रासोमी hd, सवितेन्द्रासोमी m<sup>1</sup>, सवितेतीन्द्रो सोमो bfk.—तौ सुतौ b, ता सुतौ fk, संसुतौ hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां चक्रवर्त्तिनाम् fk, सर्वेषां चक्रवर्त्तिनाम् m<sup>1</sup>, पूर्वेषां चक्रवर्त्तिनाम् b.—This śloka is found in bfk m<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

\* This śloka is meant to explain the expression *sapta ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

## 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārñjaya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Sṛñjaya<sup>b</sup>, having been conquered in fight by the Vāraśikhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सर्जयः d, साञ्जयः f, शार्जयः n, याञ्जयः k, मार्जयः b.—आजग्मतुर् kn, आजग्मतु f, आजग्मतौ b, अभिजग्मतुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिखिर् n, वारिशिखिर् hdm<sup>1</sup>, वारशिखोर् f, वारशिखो k, तारशिखि b.—युधि hdm<sup>1</sup>n, मुवि fk, युवे b.

<sup>a</sup> Cp. RV. vi. 27. 5, 8.

<sup>b</sup> Cp. RV. vi. 27. 7; vi. 47. 22, 25.

<sup>c</sup> This is the form of the name in RV. vi. 27. 45.

<sup>d</sup> This *varga* (124-128) is quoted in the Niti-mañjarī on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vāraśikhas in fight.

अभिगम्योचतुस्त्री hm<sup>1</sup>k, अभिगम्य ततस्त्री b.—तं hm<sup>1</sup>b, तु fkn.—प्रसाद्या° hm<sup>1</sup>bfbk, प्रणम्या° n.—वारशिखिर् n, चारशिखिर् b, वारशिखिर् fk, वारिशिखिर् hdm<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*).<sup>7</sup> That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

चचवन्धून् n, चचवन्धुं hdm<sup>1</sup>, चचवन्धून् k, चचवन्धुन् f, चचवन्तु b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hdm<sup>1</sup>, तु तौ bfkkn.—कुरुष्वेतौ hdm<sup>1</sup>n, कुरुष्वेतौ bfr, कुरुष्येतौ k, कुरु पुत्र r<sup>5</sup>r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

जीमूतस्तेति bkkn, जीमूतस्तेव hdr<sup>3</sup>, जीमूतीयेन r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पृथक्ते° hm<sup>1</sup>r, पृथक् ते° fkn, पृथक्ते° b.—°नान्वमन्त्रयत् brn, °नान्वमन्त्रयत् hd, °ना च मन्त्रयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुषश्च A, धनु स्तीति B.—द्वितीया तु hm<sup>1</sup>r, द्वितीया च bfk.—°मन्त्रिणी Afk, °मन्त्रिणी b.

<sup>a</sup> The genitive *dhanuṣaḥ* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṇī* to be supplied from *jyābhimantriṇī*. <sup>b</sup> This *varga* (129-133) is quoted in the Nītimañjarī on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

चतुर्थी A, सौति चार्त्नी चतुर्थी Bn.—तु hdm<sup>1</sup>, तु b, च r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>1<sup>6</sup>,  
 ऋग् fkrn.—सारथिं hdm<sup>1</sup>rbfn, सारथि k.—संस्तुताः hm<sup>1</sup>r, तु स्तुताः bn, त स्तुताः k,  
 त स्तुताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

अश्वांसु hm<sup>1</sup>r, अश्वानत् b, अश्वां - fk.—सौति आ° rn, सौत्या° hdm<sup>1</sup>, सौत्या° fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

इषुं चैकादशी hm<sup>1</sup>r<sup>3</sup>, इषुधिं चैकादशी r<sup>1</sup>r<sup>4</sup>1<sup>6</sup>, इमेकादशी bfr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuṇa (15<sup>c</sup>).

दिग्ध r, दिग्भ्य hdr<sup>3</sup>, दिग्भ्य b, दिग्ध f, विग्ध k.—इषुः स्तुतः r, इषु स्तुतः hdr<sup>3</sup>r<sup>5</sup>k, इषु  
 स्तुतः f, इषु स्तुतिः b.—अयोमुखी hm<sup>1</sup>rb, \*मुखी fk.—तु अर्धेऽस्त्रं hdm<sup>1</sup>r, त्वर्धे स्त्रं b,  
 त्वार्ध स्त्रं fk, अर्धर्धे r<sup>5</sup>.—परे hdm<sup>1</sup>bfr<sup>2</sup>, परम् r.—The end of the *varga* is here marked  
 by २६ in m<sup>1</sup>bf, by १६ in k, not at all in hd.

## 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>d</sup>) the seer utters prayers on his own behalf.

134. षोळशां B, षोळशा A.—युद्धादेः hdm<sup>1</sup>r, युद्धदेशा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योद्धादेः r<sup>5</sup>,  
 याद्धादे fk, योद्धादे b.—कवचस्य तु hdb, केवचस्य तु fk, कवचस्य च r.—बध्यतः A,  
 बध्यत m<sup>1</sup>, वन्तत b, वध्यता fk, बन्धनम् r.

135. देव्युत्तमा Am<sup>1</sup>, देव्युत्तमा r, देविगुत्तमा bf, दौविगुत्तमा k.—अधिर् m<sup>1</sup>b  
 fkr<sup>5</sup>, ह्यधिर् hdr.—आत्मन आशिषः hdm<sup>1</sup>r, आशिषमात्मनः bfk.

136. <sup>a</sup>Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिखान् bn, वारशिखान् hd, वारिशिखां m<sup>1</sup>, (पुन)र्वारशिपान् f, (पुनर)र्था-  
रशिपान् k.

\* This and the following two ślokas (136-138) are quoted in the Nītimañjarī on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतस्रभी m<sup>1</sup>b fkrn(aghm), च तिस्रभी n(bc).—°काम्यया m<sup>1</sup>b fkn, °काङ्क्षया r.—  
मिनुष्टाव m<sup>1</sup>fkr (Sarvānukramaṇī on vi. 75), पि तुष्टाव b, हि तुष्टाव n.—This and the  
following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. The Lord of Śacī, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

अभ्येत्य m<sup>1</sup>b fkn, आसाव r.—हर्षपीया° f, हर्षपीपा° b, हर्षपीया° r, हर्षपीपा° k,  
पर्यपीया° m<sup>1</sup> (हरियूपीया RV. vi. 27. 5).—जघानैनान् m<sup>1</sup>rn(m), जिघानैनान् fk,  
जिघानेनां b, जघानेनां n.—हृचीपतिः bn, शूचीपतिः fkr.—The end of the *varga* is  
here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of  
136 (after प्रति).

## 28. Story of Cāyamāna and Prastoka (concluded).

139. <sup>a</sup>Now these two, Abhyāvartin and Sārñjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

तौ तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>fk, ताव् r, wanting in b.—भ्यावर्तिसार्जयो hm<sup>1</sup>r,  
भ्यावर्त्तिर्ज्ञसार्जये b, भ्यावर्त्तिर्ज्ञससौयो f, भ्यावर्त्तिर्ज्ञः शशी k, प्रस्तोकः शार्जयो मृधे  
n.—ददतुर्विविधं वसु hm<sup>1</sup>r bfk, विविधां दक्षिणां ददौ n.

\* This and the following śloka are quoted in the Nītimañjarī on RV. vi. 47. 22.

140. Bharadvāja and Garga <sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas)<sup>b</sup> 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दद्यान् Am<sup>1</sup>, द्वौ च B.—तद्वै A, तस्मै B.



<sup>a</sup> Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Āṣānukramaṇī vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ābhiḥ*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in b f k r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>: after it b f k repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn<sup>a</sup> are occasionally<sup>b</sup> (*prasāṅgāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*)<sup>c</sup>.

प्रसङ्गात्विह m<sup>1</sup>, प्रसङ्गा त्विह A, प्रसङ्गात्विह b, प्रसङ्गान्तिह f, प्रसङ्गान्निह k, प्रसङ्गादिह r.—राथीतर स्तुतौ h d m<sup>1</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, राथंतरीस्तुतः b, भारथंतरीस्तुतः f, भारथंतरिस्तुतः k, राथीतरीस्तुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup> f k, by २० corrected to २८ in b, not at all in h d.

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmanaspati, Aditi (17), Soma, Varuṇa (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Maṇḍala vii.

#### 29. Pedigree of Vasiṣṭha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa:

मारीचः m<sup>1</sup> r b n, मारीचिः h d f k.—मुनिः A, भवत् B.—जाया h m<sup>1</sup> r b f k, जाता r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimañjarī on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Simhikā, Muni, Krodhā, Viśvā and Variṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुदाता m<sup>1</sup>, दनुषाता f, दनुषाता k, दनुषाता b, दनुषाता n (दनुषा g, दनुषी m, दनिया h).—सिंहिका मुनिः r, सिंहिका मुनिः m<sup>1</sup> k r<sup>2</sup> n, सिंहिकाविगी f, सिंहिकाचि b, सिंहिकाविधी n (g).—क्रोधावशा r, गोधा वृथा f m<sup>1</sup> n, गोधा वृथा b, गौधा वृथा k.—वरिष्ठा b k r n (g h), वरिष्ठा n.—सुरभिर् b n, सुरभिर् f, सुरभिर् k, चतुर्भिर्

m<sup>1</sup>.—विनता m<sup>1</sup>bn, वितता fk.—This śloka and 145<sup>ab</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 2520, with the exception of Varīṣṭhā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

*adītir dītir danuḥ kālā danāyuh śmṛhikā tathā,  
krodhā pradhā ca viśvā ca vinatā kapilā muniḥ,  
kadrūś ca.*

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Cp. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रूश्चेति bm<sup>1</sup>n, कद्रूश्चेति kr.—\*सुराश्चैव hm<sup>1</sup>r, \*सुराः सिद्धाः bn, \*सुरा सिद्धा fk.—145<sup>a</sup>=vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, नाम fkn, नीम b.—द्वादशा° Bn, द्वादशो A.

B 147. (These were) Bhaga, Aryaman, and Aṃśa, Mitra and Varuṇa, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

\*र्यमांश्च r, \*र्यमांस्य fk, \*र्यमांश्च m<sup>1</sup>bn.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २९ in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuṇa and Urvaśī.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuṇa.

तज्जज्ञे hm<sup>1</sup>r, जज्ञाति br<sup>6</sup>, जज्ञोऽथ n, यज्ञोऽथ fk.—मित्रस्य वरुणस्य ह rn, मित्रस्य वरुणः सह hdm<sup>1</sup>, मित्रेण वरुणः सह f, मित्रेण वरुण सह k, मित्रेण वरुणे सह b, मित्रस्य वरुणस्य च r<sup>1</sup>r<sup>6</sup>, वरुणः सह i<sup>2</sup>r<sup>3</sup>.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśī at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सत्ते ns, सत्ते ABm<sup>1</sup>. — तत्कुम्भे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुम्भे m<sup>1</sup>k, त कुम्भे f, तत्कुम्भे b, कुम्भे तु r. — व्यपतद् hm<sup>1</sup>rs, ह्यपतद् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, व्यपतद् b.

<sup>a</sup> The following passage (149-155<sup>ab</sup>) is quoted by Sāyaṇa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.).

<sup>b</sup> Cp. Nirukta v. 13: *tasyā darśanān mītrā-varuṇayo retaś caśkanda*; also Sarvānukramaṇī i. 166: *mītrāvaruṇayor dīkṣitayor urvaśim apsarasaṃ dṛṣṭvā vāsativare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya<sup>a</sup> and Vasiṣṭha, there came into being.

<sup>a</sup> On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasiṣṭha, best of seers, was produced on the ground<sup>a</sup>;

पतिते शुक्ले m<sup>1</sup>r<sup>1</sup>fkn, पतितं रेतः bs. — कलशे ऽथ m<sup>1</sup>bkr, कलशे च s. — संभूत ऋषिं m<sup>1</sup>rs, संभवूर्वर्षिं n, स भवूर्वर्षिं bk, स भूर्वर्षिं f. — This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

B 152. while Agastya was produced in the jar, (and) Matsya<sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*śamyā*).

महाद्युतिः brs, महामुनिः n, महः fk, भवत्सहान् m<sup>1</sup>. — महायशः A, महातपाः Bns. — 152<sup>ab</sup> is found in B and m<sup>1</sup> only. — The end of the *varga* is here marked by ३० in hm<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, Sagenstoffe, p. 106, note <sup>2</sup>.

### 31. Birth of Agastya and Vasiṣṭha.

153. Because he was meted with a measure, he is here called Mānya<sup>a</sup>; or else (because) the seer was born from a jar<sup>b</sup>. For measurement is made with a jar also:

हि मीयते hm<sup>1</sup>r<sup>1</sup>fks, महीयते b, (कुम्भे नावी)ह मीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. — 153<sup>cd</sup> is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 *Māna* appears to be a name of *Agastya*; cp. Sieg, *Sagenstoffe*, p. 106, note <sup>8</sup>, and p. 108, top. <sup>b</sup> That is, *Agastya* was called *Mānya* either because he was *śamyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), *Vasiṣṭha* was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

०धानं तु hm<sup>1</sup>r b f k n, ०धानं च s.—लक्ष्यते br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, लक्षते f k, लक्षयाम् h d r, (परिमाणं सु)लक्षयाम् m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of *Brahmā*.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (*Vasiṣṭha*) then performed great austerity.

सर्वच पुष्करं तच्च Am<sup>1</sup>, सर्वतः पुष्करं तच्च r, सर्वतः पुष्करं तच्च b f k n, सर्वतः पुष्करं तच्च हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by *Yāska*, *Nirukta* v. 14, with the words: *sarve devāḥ puṣkare tvāgdhārayanta*; cp. Roth, *Erläuterungen*, p. 64.

156. His name arose, with reference to his virtue (*guṇataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw *Indra* who was invisible to (other) seers.

अध्यकर्मणः hm<sup>1</sup>r, अध्यकर्मणः b, अध्यकर्मणा fr<sup>5</sup>r<sup>7</sup>, अधिकाकर्मणि k.—हीन्द्रं hm<sup>1</sup>r, चैन्द्रं br<sup>5</sup>r<sup>7</sup>, चन्द्रं f k.

157. The Lord of Bay Steeds (*Indra*) then proclaimed to him (that he should receive) shares in *Soma*.

B For this appears from the *Brāhmaṇa* (passage) 'The seers (saw not) *Indra*' (*ṛṣayo vā indram*)<sup>a</sup>.

सोमभागानथ Am<sup>1</sup>, सोमभागास्तत् B.—ब्राह्मणान्तद्धि m<sup>1</sup>r, ब्राह्मणा तद्धि b f k.—157<sup>cd</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>b, by ३० in f k, not at all in h d (as the last line is wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>1</sup>: *ṛṣayo vā indram pratyakṣam nūpaśyan*; *taṁ vasiṣṭhaḥ pratyakṣam apāśyat . . . tasmai etānt stomabhūgān abravīt*.

**32. Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.**

158. Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhman in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.

वसिष्ठश्च वसिष्ठश्च B, वसिष्ठश्च वसिष्ठश्च Am<sup>1</sup>.—ब्रह्मकर्मणि hm<sup>1</sup>bfk, वै ततोऽभवन् r.—यज्ञेषु hm<sup>1</sup>r, याज्ञेषु b, जातेषु fk.—दक्षिणीयतमास्तथा Am<sup>1</sup>, दक्षिणीयास्ततो भवत् fk, दक्षिणीयास्ततोऽभवत् b, दीक्षणीयास्ततोऽभवन् r.

<sup>a</sup> Cp. RV. vii. 33. 11 : *uta ṣi maitrāvaruṇo vasiṣṭhaṁ vasiṣṭhā brahman manaso 'dhi jātaḥ*; TS. iii. 5. 2<sup>1</sup> : *tasmād vāsiṣṭho brahmā kṛyāḥ*.

159. Therefore one should honour with fees all such descendants of Vasiṣṭha who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽद्यापि Am<sup>1</sup>, अद्यापि B.—सदस्याः ख्यु A, सदस्यास्त्विह B.—कर्हिचित् Ab, कर्मणि fkr.—अर्हयेद् hdr, अर्हये m<sup>1</sup>, पूजयेद् B.—भास्त्रवेद्यी श्रुतिस्त्वियम् Am<sup>1</sup>, वृद्धार्थं भास्त्रवेद्यी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (Vasiṣṭha), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim* : vii. 1. 1) praised Agni; 'Enjoy our' (*jūṣasva naḥ* : vii. 2) here are Āprī stanzas.

तुष्टावापिम हdm<sup>1</sup>, तुष्टाव चापिम r, तुष्टाव वापिम bfk.—त्वपिम hdm<sup>1</sup>, no तु in bfk r (इत्यपिम).—आप्र्यस्तव hdm<sup>1</sup>r, आप्रियस्तु fk, आप्रियस्तव b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āprī hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye* : vii. 5), 'Forth of the sovereign lord' (*pra samrājāḥ* : vii. 6), the second 'Forth to Agni' (*prāgnaye* : vii. 13) which consists of three stanzas—these are addressed to Vaiśvānara. Then those which follow, (beginning) 'In thee, indeed' (*tve ha* : vii. 18), are addressed to Indra,

162. being fifteen hymns (vii. 18-32) : praise of the Maruts is incidental (in them). In the (stanza) 'No one Sudās's' (*nakiḥ sudāsaḥ* : vii. 32. 10) the gift of Paijavana (Sudās)

The end of the *varga* is here marked by ३२ in m<sup>1</sup>bfk, not in h d.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four <sup>a</sup> (stanzas) 'Two from the grandson' (*dve naptuḥ* : vii. 18. 22-25). 'White-robed' (*śvityañcaḥ* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिस्तु A, चतुर्चर्गभिः B.—संवादसूक्तम् b, संवादः सूक्तम् hdm<sup>1</sup>r, संवादे सूक्तमेन्द्रे fkr<sup>2</sup>, संवादमेन्द्रसूक्तं r<sup>6</sup>r<sup>7</sup>.—स्वित्यंचस्तु hd, ऽस्वित्यंचस्तु r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, स्वित्यंचस्तु b, ऽस्विन्यं तत्तु r, स्तति स्तु f, स्ततिस्तु k.

<sup>a</sup> The masc. *caturbhiḥ*, as in several other passages, being used for the fem. *cataṣṭ-bhiḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra* : vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām* : vii. 34. 16) praises the Dragon (*aḥi*), and there 'May us not' (*mā naḥ* : vii. 34. 17) (praises) the Dragon of the Deep (*aḥi budhnya*) <sup>a</sup>.

तत्र तु Bhdm<sup>1</sup>, यानि r.—अहिं तत्र hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिरु hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहि f. —बुध्यम् hdb, बुध्य m<sup>1</sup>r, मध्यम् fk.

<sup>a</sup> The reading adopted in the text is supported by the Sarvānukramaṇi: '*abjām*' *aher, ardharca uttaro 'hīrbudhnyāya*.

B 166. The Dragon (*aḥi*) strikes (*āhanti*) the clouds, or he goes <sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air <sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः सदंसि fk.—मेघान्स r, मेघांस b, मेघांसि m<sup>1</sup>, मेघांसि fk.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, तेषु मध्यमः m<sup>1</sup>, तेषमधीनः b, तेषमधानः fk.—बुध्ने हि bf, - हि k, बुध्येति r, बुध्ने हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād. etiṅantarikṣe . . . nirhrasitopasarga āhantiṭi*. <sup>b</sup> Cp. Nirukta x. 44: *yo 'hiḥ sa budhnyo. budhnam antarikṣaṃ, tannivāsāt*.

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitr. Here the couplet 'Blessed for us' (*śam nah* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>cd</sup>) is addressed to Bhaga, so a sacred text (states).

सुक्ते hm<sup>1</sup>r, सूक्ते bfr<sup>2</sup>r<sup>5</sup>.—०देवतः hdm<sup>1</sup>, ०देवतः B, ०देवताः r.—धर्चस्व भागे hm<sup>1</sup>r<sup>3</sup>B, धर्चस्व पादो r.—इति श्रुतिः m<sup>1</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इति श्रुतिः hdr<sup>3</sup>, इति श्रुतिः bk.—167 in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ३३ in m<sup>1</sup>bf, not in hdk.

### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>a</sup>)<sup>a</sup> has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>cd</sup>), so also is 'Now Bhaga' (*nūnam bhagaḥ* : vii. 38. 1<sup>cd</sup>)<sup>b</sup>:

तृतीयोऽच hm<sup>1</sup>r, तृतीयोऽस्य bfk.—पञ्चम्यामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि श्रुतिः bfk, प्रथमायामृचि श्रुतः r.—168<sup>cd</sup> is wanting in A and m<sup>1</sup>.—नूनं भगो m<sup>1</sup>r, नूनं भगो b, नूनं भगो न भगो f, न भगो न भगो k.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramaṇī. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitr (cp. next śloka).

B 169. according to (the stanza) 'May that Savitr produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitr) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*ūrdhvaḥ* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्व ॥ f.—पञ्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पञ्चोर्ध्व r, पञ्चोर्ध्व b, पंचार्धं f, पंचार्ध k.—पञ्चर्चो भगदेवतः Am<sup>1</sup>r<sup>2</sup>, पञ्चर्चो भगदेवताः r, पञ्चार्चा भगदेवताः b, पंचार्चा भगदेवत f k.—169<sup>ab</sup> is wanting in A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāṣuṣe suvāti savitā bhagaḥ*.

<sup>b</sup> It is perhaps owing to this remark that the Sarvānukramaṇī states the deity of RV. vii. 38. 6<sup>cd</sup> to be Savitr or Bhaga: *bhagam iti bhāgo vārdharcaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitam*: vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātah*: vii. 41. 1)<sup>c</sup>.

उषस्यान्वा h m<sup>1</sup>, ऊडास्यान्वा b, उदास्यान्वा f, उदास्यान्वा k (अन्वोषस्या Sarvānu-kramaṇī), उषसोऽन्वा r.—द्रष्टृथो चाशिरेव च b, तष्टृथो चाशिरेव वा f, तष्टृथो चाशिरेव च k, दृष्ट्या चाशिरेव वा r<sup>6</sup>r<sup>7</sup>, द्रष्टुं चाशिरेव वा m<sup>1</sup>, द्रष्टुं सौत्याशिरेव वा h d, द्रष्टुं स सौत्याशिरेव वा r.—प्रातरित्यन्वा भगमेव h m<sup>1</sup>r, प्रातरित्यन्वा भागेमेव b r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, प्रातुरित्यन्वा भागेमेव f k.

<sup>a</sup> *Āśir* for *āśir* on account of the metre. <sup>b</sup> Cp. *na uṣāsaḥ . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānukramaṇī: *ādyā liṅgoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasāṅgataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावन्ते तु h d, आदावन्ते च m<sup>1</sup>, आद्यान्तेषु r<sup>6</sup>r<sup>7</sup>, आद्यान्तेषु f k, आद्यान्तेषु b, आद्यान्ते ते तु r.—ह्ययः h d, ह्ययुय b, ह्यय f, ह्ययं k, (च) अययः m<sup>1</sup>, (ते तु) अययः r.—सूक्ते ऽस्मिन् Bh m<sup>1</sup>r<sup>3</sup>, सूक्तेषु r.—तव्या Bh m<sup>1</sup>r<sup>3</sup>, मान्या r.—अन्यास्तव f k r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>r<sup>3</sup>, अन्यास्तव b, मान्यास्तव r, अन्यास्तव h d m<sup>1</sup>.

<sup>a</sup> Cp. above, iii. 52 (note also the *v. r.* there, *prātaryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuṇa, Āśvins, Pūṣan, Brahmanaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyam pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*saṁstavāt*), because of the sphere of (their accompanying) troop (*gana*)<sup>b</sup>, or because of a (common) attribute (*bhaktitah*)<sup>c</sup>.

सालोक्तात् h d m<sup>1</sup>r, कालाद्वा B.—गणस्यानाद् h d m<sup>1</sup>r, गणस्यानाद् b, गणस्यानं f, गुणस्यानं k.—भक्तितो h m<sup>1</sup>r, भक्तितौ b, भक्तितो f k.—न्यासु h m<sup>1</sup>r, न्यासु b f k.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>f k, by २४ in b, not at all in h d.

<sup>a</sup> 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>c</sup>. <sup>b</sup> Thus Indra is associated with the troop of the Maruts. <sup>c</sup> Cp. i. 73, 76, 77.



## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitr (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं h d b r, दधिकं f k.—रौद्रम् h d r, सैद्रम् b f, सेंद्रम् k.—दाधिके h d, दाधिके b, दधिके m<sup>1</sup> f k, दधिकां r.—प्रथमायास्तु A m<sup>1</sup>, प्रथमायां तु B.

174. may be recognized<sup>a</sup>. 'O Waters' (*āpah*: vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Ṛbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Ṛbhus.

०देवी वा h d m<sup>1</sup> r b f k, ०देवी तु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—174<sup>d</sup> is omitted in r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. Sarvānukramaṇī: *ādya liṅgoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the Ṛbhus is chanted on the tenth day in the litany to the All-gods<sup>a</sup>. 'Whose chief the sea' (*samudrajaṣṭhāḥ*: vii. 49) is (in) praise of the Waters.

शस्त्रे h m<sup>1</sup>, शास्त्रे r<sup>3</sup>, सत्रे f, मत्रे k, शस्त्र hr.—समस्तं h m<sup>1</sup>, समस्तं च b f k r.—समुद्रज्येष्ठा अपां hr, समुद्रज्येष्ठेत्वापां r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, समुद्रादित्वापां b f, समुद्रादित्वया k.—175<sup>a b c</sup> omitted in r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—The end of the *varga* is here marked by ३५ in m<sup>1</sup> b f k, not in h d.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See ĀŚS. viii. 12. 24, quoted by Sāyaṇa on RV. vii. 48. 4: *daśame 'hni vaiśvadeva-śastra ūrbhavanividdhūnaṃ; sūtryate hi: ṛbhukṣaṇa ity ūrbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50–66.

1. Now with the hymn ‘Guard me’ (*ā māṃ* : vii. 50) the deities are praised in successive stanzas :

B Mitra-Varuṇa (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नवस् m<sup>1</sup> r, नवस् fb, नवस् k. — 1<sup>cd</sup> is not found in A, but only in B and m<sup>1</sup>. It must be original as the detailed statement of the Sarvānukramaṇī is founded on it : *ā māṃ* : *maitrāvaruṇy, āgneyī, vaiśvadevī, nadistutīh*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) ‘Forth’ (*pra* : vii. 53. 1–3) is to the Two Worlds (*rodasī*). There are (then) four (stanzas : vii. 54. 1–3, 55. 1) addressed to Vāstospati ; the seven (following : vii. 55. 2–8) are traditionally held to be lullaby stanzas<sup>a</sup>.

°देवत्यौ b f k d r, °देवत्यौ m<sup>1</sup>, °दैवत्यौ h. — वास्तोष्पत्याः h d, वांस्तोष्पत्याः b, वास्तोष्पत्यः r, वास्तोष्पतिः f k. — चतस्रस्तु A m<sup>1</sup>, चतस्रश्च f k r, चतस्रस्तुः b. — प्रस्त्रापत्य ऋचः स्मृताः B (प्रस्त्रापत्यो मृचः b, प्रस्त्रापत्यो मृच f, पश्चापत्यो मृचः k, प्रस्त्रापिन्य ऋचः r), त्वष्टी प्रस्त्रापिनी स्मृताः A (°पनी स्मृताः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>, °पनी स्मृताः h d), सप्त प्रस्त्रापिनी स्मृताः m<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī on vii. 55 : *aṣṭau : vāstospatyādyā . . śeṣāḥ prāvāpīnya upaniṣat*. The reading of B is too vague, ‘there are stanzas traditionally held to be lullabies,’ while the reading of A would include the first stanza, ‘eight are traditionally held to be a lullaby.’ The reading of m<sup>1</sup> alone gives the correct sense clearly : ‘seven are traditionally held to be a lullaby.’ सप्त perhaps dropped out owing to the following syllables प्रस्त्र, ऋष्टी being then supplied in A and ऋचः in B. — In Ṛgvidhāna ii. 26. 5 this hymn is described as *prāvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) ‘Who, pray?’ (*ka im* : vii. 56–59) ; the last stanza of these (vii. 59. 12) praises Tryambaka<sup>a</sup>, the divine father.

परं A m<sup>1</sup>, ततः B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvānukramaṇī, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning ‘When’ (*yat* : vii. 60–66) Mitra-Varuṇa are praised ; but with the following eight (beginning) ‘To meet your’ (*prati vām* : vii. 67–74) the divine Aśvins.

सुतो तु b r, सुतो सु f k, सुतो तो h m<sup>1</sup>. — परैर् A m<sup>1</sup>, सुतो B.

5. (In) 'When to-day' (*yad adya*: vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryaḥ*: vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti*: vii. 63) four and a half (1-5<sup>a</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuḥ*: vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

यद्बोकोत्सूर्यसिन्न  $hm^1bfk$  (यद्बो<sup>०</sup>  $fk$ ), यद्बोत्सूर्य इति तिस्र  $r$ .—सौर्यस्  $hdm^1$ , सौर्य  $r$ , तद्वत्  $bfr^2r^5r^7$ , तद्वत्  $k$ .—इति तु  $hdr$ , इति (no तु)  $bfr^2r^5r^7m^1$ .—The end of the *varga* is here marked by १ in  $m^1bfk$ , not in  $hd$ .

<sup>a</sup> There is no statement about this stanza in the *Sarvānukramāṇī*. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya*: vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya*: vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अन्याः सर्वा अचः सौर्या  $br$ , अपत्या सर्वा अचः सार्य  $fk$ , अपत्या अचः सर्वास्त्रा  $m^1$  (the plural of सौरी would be more consistent with 5 and 9 than that of सौर्या).—This and the following three śloka (6-9) are found in B and  $m^1$  only.

<sup>a</sup> Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah*: vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuṇa.

इमे चेतार  $fk m^1r$ , इमे चेतारम्  $b$ .—Of the second pāda consisting probably of *pratikas* only, I have been able to make nothing. The readings of the MSS. are as follows: सत्ते मित्रो  $f$ , स ते मित्रो  $k$ , स तेन मित्रो  $b$ , सचे मित्रो  $r$ , अत्ते मित्रो  $m^1$ .—मित्रसु तत्  $m^1bfk$ , मित्रः सुतः  $r$ .

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah*: vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitr, Aditi, Mitra, Varuṇa, Aryaman, Bhaga

वादिति  $m^1bfr^2r^5$ , वादिति  $r$  ( $=r^7$ ).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat*: vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuḥ*: vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokaś (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvānukramaṇī is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvānukramaṇī *caturthyādyā daśādityāḥ*; and both have *tisraḥ sauryaḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ*: vii. 75–81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā*: vii. 82–85), are (in) praise of Indra-Varuṇa.

एभ्यः m<sup>1</sup>rbfk, एभिः hd.—<sup>०</sup>द्रावक्ष्येति Am<sup>1</sup>, <sup>०</sup>द्रावक्ष्यती<sup>०</sup> b, <sup>०</sup>द्रावक्ष्यानि r; the whole line is चत्वारिंशोवण्णो क्षुतिः in f, चत्वारिंशो क्षुतिः in k.—The end of the *varga* is here marked by २ in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86–89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotiḥ*: vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During<sup>a</sup> the night Vasiṣṭha in a dream<sup>b</sup> approached the house of Varuṇa<sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—स्वप्न आचरत् hm<sup>1</sup>r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवक्षरत् n(b), चोर्यमाचरत् r<sup>5</sup>.

<sup>a</sup> 11<sup>cd</sup>–15<sup>ab</sup> are quoted in the Nītimañjarī on RV. vii. 55. 2; and 11<sup>cd</sup>–13 in Sāyaṇ on RV. vii. 55. 3. <sup>b</sup> See Vedische Studien, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svapnaś caned anṛtasya prayotā*; and vii. 88. 5: *bṛhantaṃ mānaṃ, varuṇa, . . sahasra-dvāraṃ jagamā gṛhaṃ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep<sup>a</sup> (*vyasuṣvapāt*), with the two (stanzas) 'When, O bright one' (*yad arjuna*: vii. 55. 2, 3).

He sent him<sup>b</sup> as well as the other attendants of Varuṇa to sleep<sup>c</sup>.

तं तच्च bfkrs, तं त्वच्च hd, त्वं तच्च m<sup>1</sup>.—<sup>०</sup>भ्यधावत Am<sup>1</sup>, <sup>०</sup>भ्यवर्तत Bns.—12<sup>cd</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—दृष्टुम् m<sup>1</sup>n(h)s, दंष्टुम् fk, वृष्टुम् b, द्रष्टुम् rn.—13. द्वाभ्यां m<sup>1</sup>bfs, त्रिभिः rn.—असुष्वपत् m<sup>1</sup>bfr, असुष्ययत् k, असुषुपत् n ह्यसुषुपत् s.—स तं Am<sup>1</sup>, एवं Bns.—प्रस्थापयामास bfrn, प्रस्थापयामास k, प्रस्थापयामास hdm<sup>1</sup>s.

\* The anomalous form *vyasuṣṣapat* is evidently based on the refrain of RV. vii. 55. 2-4, *ni śu svapa*. I was therefore tempted to make the emendation *nyasuṣṣapat*.

<sup>b</sup> The reading of B *evam* connects 13<sup>cd</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>cd</sup> with 12<sup>ab</sup>.

<sup>c</sup> Cp. *Vedische Studien*, ii, p. 56, note <sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)<sup>b</sup> following four (hymns) 'The wise' (*dhīrā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

स्वीः पाशैः प्रत्यबध्यत Am<sup>1</sup> (प्रति<sup>o</sup> m<sup>1</sup>), स्वान्पाशान्प्रत्यमुच्यत Bn.—स बद्ध hm<sup>1</sup>rfkn, स बुद्ध r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बुद्धा b.—<sup>o</sup>भिरित hdr, <sup>o</sup>भिरत bfk.

15. ततः पिता hm<sup>1</sup>bf, वधः पिता k, तथात्वया n.—15<sup>cd</sup> is the reading of Am<sup>1</sup>; instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

वधः स<sup>1</sup> वारुणेः पाशैर्ध्रुवासु लेति<sup>2</sup> दृश्यते ।

<sup>1</sup> fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वद्वि सा k, तदः स b. <sup>2</sup> r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ध्रुवासुलेति b, ऋचासुलेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*pitā*) in bfk (as the B form of 15<sup>cd</sup> comes before 15<sup>ab</sup>), not at all in hd.

<sup>a</sup> Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā āsu kṣītiṣu kṣiyanto vy asmat pāśaṃ varuṇo mumocat*. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra vīrayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)<sup>a</sup>.

तास्त्वै<sup>o</sup> Am<sup>1</sup>, तास्वै<sup>o</sup> B.—वायव्याः सुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, वायव्याः सुतो hd, वायव्याः ऋचो r, वायव्या भवो bfk.—यासु hm<sup>1</sup>r, यासु r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यास्त fk, यात्सु b.

<sup>a</sup> See Sarvānukramaṇī on RV. vii. 90: *aindryas ca yā dvivad uktāḥ*; cp. also Ṣaḍguruśiṣya.

B 17. 'Forth with longing for the heroes' (*pra vīrayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa) <sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgi*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayaṃ kṛtvā*) of one of its verses (*pada*) <sup>b</sup>.

वायव्या m<sup>1</sup>b<sup>1</sup>f<sup>1</sup>k, वायव्या: r.—प्राङ्गी° m<sup>1</sup>r, प्राङ्गी° b, प्राङ्गी° fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form *vām*, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat taraḥ* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu) <sup>a</sup>.

प्र सोता चर्ग<sup>br</sup>, प्र सोता चर्<sup>f</sup>, प्र सोता च m<sup>1</sup>k.—The words एता नव ऋता: occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramaṇī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvatī. Sarasvat (is praised) with the stanza 'He' (*saḥ* : vii. 95. 3) and with the three 'Longing for wives' (*janīyantaḥ* : vii. 96. 4-6).

दृचे सरस्वान्त इति B (दृचे b<sup>1</sup>f<sup>1</sup>kr<sup>2</sup>, द्वेचा r<sup>5</sup>r<sup>7</sup>), सुतश्चैव सरस्वांस्तु Am<sup>1</sup>. I have preferred the reading of B (with the emendation ~~द्वेचा~~ for दृचा) because it is supported by the Sarvānukramaṇī on RV. vii. 95, 96: तृतीया सरस्वते . . परास्मिन्नी गायत्र्यः सरस्वते.—च तिस्रभिः h<sup>1</sup>dr<sup>3</sup>, चतस्रभिः m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्ध्वैः r, चतुर्भवे b, चतुर्भवे f<sup>1</sup>k.—The end of the *varga* is here marked by ४ in b<sup>1</sup>f<sup>1</sup>k, not in h<sup>1</sup>dm<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvatī: RV. vii. 95, 96.

20. King Nāhuṣa <sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams :

वर्षसहस्राय  $hm^1r^3B$ , वर्षसहस्राणि  $r$ .—०रथेनेमां  $hdr$ , ०रथेनेमान्  $b$ , ०रथेन मा  $fk$ .—श्रुवन्  $r$ , श्रुवन्त  $hd$ , श्रुवत्  $fk$ , क्रवन्  $b$ .

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Sāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice; bring me shares (for it), either in pairs or singly.' The rivers replied to the king: 'How can we, who have but very little power,

वहत  $br^6$ , हत  $fk$ , पहत  $r^1r^4r^6$ , वहथ  $hdm^1r^3$ .—भागाक्वे  $hdm^1r^3$ , मां सञ्जी  $r^1r^4r^6$ , मा सर्वा  $fk$ , माः सर्वाः  $r^5$ , माः सञ्जी  $b$ .—वाथवेकशः  $Am^1r^2$ , यथवेकशः  $b$ , यथवेकश  $fk$  (०स  $k$ ), वाथनेकशः  $r$ .—नद्यः स्वल्पं  $hm^1b fk$ , नद्यश्चाल्पं  $r$ .

22. bring you all the shares for a sacrificial session lasting a thousand years? Resort to the Sarasvatī: she will bring them for you, Nāhuṣa.'

भागान्सर्वास्ते  $hdm^1$ , भोगान्सर्वास्ते  $r$ , सर्वान्भोगास्ते  $b fk$ .—सञ्जे all MSS. and  $r$ .—वार्षसहस्रिके  $hdm^1rb$ , वर्षसहस्रिके  $r^2r^5$ , वर्षे सहस्रिके  $fk$ .—ते  $B$ , त्वा  $A$ .—नाऊष  $m^1r$ , नाऊषः  $hdf$ , नाऊतः  $k$ , न्यक्षुःषः  $b$ .

23. Saying 'So be it,' he quickly went to the river Sarasvatī; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

जगामाशु  $Am^1$ , जगामाथ  $B$ .—आपगां  $A$ , पावनीं  $B$  ( $b$ , ०नां  $fk m^1$ ).—सरस्वतीम् all but  $m^1$ , which has ससुद्रगम्.—23<sup>cd</sup> is the reading of  $B$ ; ~~ससुद्रगम्~~ सा चैनं पयः सर्पिश्च दुह्यति is that of  $Am^1$ . I have preferred the former as it more closely follows the words of RV. vii. 95. 2: घृतं पयो दुदुहे नाऊषाय.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga*: but that it ends here is indicated by the fact that the figure ५ is in  $b$  placed after 26<sup>ab</sup>, which in that MS. by mistake ends similarly, viz. प्रथमस्य तृतीयया (see critical note on 26).

## 6. Deities of RV. vii. 97–104.

25. 'In the sacrifice' (*yajñe*: vii. 97) is addressed to Brhaspati; (then comes) a (hymn) addressed to Indra (vii. 98); but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वार्हस्यत्वमेन्द्रं  $lm^1r^3$ , यग वहस्यमेन्द्रं च  $f$ , यग वहस्यमेन्द्रं च  $k$ , वार्हस्यत्वमेन्द्रं च  $b$  (no यज्ञे), द्वे वार्हस्यत्वे ऐन्द्रे च  $r$ , ऐन्द्रे यज्ञे दिवः सूते  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे B.—उत्तमेन्द्रस्य  $hml^1$  (उरमित्वेन्द्रस्य  $S$ ), उत्तमेन्द्रस्य  $r$ , उत्तमेन्द्रास्य  $bk$ , उत्तमेन्द्रास्य  $f$ .—तिस्रः स्युः  $br$ , तिस्र स्य  $f$ , तिस्रस्य  $hdm^1k$ .

A 26. Now the first (stanza) here<sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of  $Am^1$ ; instead of this line B has :

आशीर्च्यक्<sup>b</sup> प्रथमा तच्च प्रथमस्य तृतीयया ।

<sup>b</sup>  $r$ , आशीर्भव  $m^1f$ , आशी भव  $k$ , आशी  $b$ .

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>ad</sup> is not found in A, but in B and  $m^1$  only. 26<sup>b</sup> is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25<sup>a</sup>; while 26<sup>c</sup> repeats the statement of 26<sup>a</sup>; on the other hand 26<sup>d</sup> is necessary to the sense (cp. *Sarvānukramaṇī*). The original reading of 26 thus seems certainly to have consisted of the single line : सौतीन्द्रं प्रथमा त्वच अन्त्या त्विन्द्रावृषती । cp. *Sarvānukramaṇī* on vii. 97 : यज्ञे . . ऐन्द्रादि वार्हस्यत्वमन्वेन्द्री च .

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)<sup>a</sup> 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

सौतीन्द्रा°  $Am^1$ , सहेन्द्रा° B.—मण्डूकान्  $bfsSs$ , मणुक्कान्  $m^1$ , मण्डूका  $r^2r^5r^7$ , माण्डूकम् A. I have preferred the former reading as being supported by the *Sarvānukramaṇī* : मण्डूकांशुष्टाव.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Sāyaṇa in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons<sup>a</sup>.



राषोघ्नं  $m^1 r^1 r^4 r^6 b r^5 n S$ , s (v.r.), रषोघ्नं hrfks.— $28^{cd}$ , occurring here in B and hdr<sup>3</sup> (but omitted here in  $m^1 r^1 r^4 r^6$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of सौदासी: (B).—तस्मिन् hd, क्रुद्धः Bs.—The end of the *varga* is here marked by द् in  $m^1 b f$ , not in hdk.

<sup>a</sup>  $28^{ab}$  is quoted in the Nītimañjarī on RV. vii. 104. 16.

### 7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākaśaṃsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आग्नेयी  $m^1 dr$ , सामेयी h, ऋषेयी b, ऋषेया fk.

30. The stanza 'As if I' (*yadi vāham*: vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā*: 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti*: 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam*: 18) is addressed to the Maruts.

ऐन्द्रो यो मेति तु स्मृतौ  $hm^1 r$ , यो मेतीन्द्रः सुतो द्वयोः bk, यो मेतीन्द्रस्तौ द्वयोः f, यो मेतीन्द्रः सुतोऽर्ध्या  $r^1 r^7$ .—यावन्ती  $hdm^1 r$ , वराग्री b, वराग्री f, वरीग्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19–22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing<sup>a</sup>

०सोमी तृगुं  $hm^1$ , ०सोमीतृगुं r, ०सोमी त्वगुं f, ०सोमी तृगुं b, ०सोमी द्वगुं k.—  
त्वाशिषम् bkr, त्वाशिष  $hdm^1$ .—त्वृचि hdr, त्वृचि bfk, द्वृचे  $r^1 r^4 r^6$ .

<sup>a</sup> I have preferred the reading *āśiṣam* to *āśiṣaḥ* because it is supported by the Sarvānukramaṇī on RV. vii. 104: *pra vartayeti pañcaindriyo mā no rakṣa ity ṛṣer ātmāna āśiḥ*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulūkayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि चैव  $hdm^1$ , दिवश्चैव br, दिविश्चैव fk.—पृथिव्यां च  $hdm^1$ , पृथिव्याश्च br, पृथिव्याश्च fk.—पावनम्  $m^1 bkr$ , पावतम् hd.—उलूकयातुं rs (and RV. vii. 104. 22),

उलूकयातु all the MSS. (°यान्  $r^7$ ) except  $r^5$ .—This śloka is omitted in  $r^1 r^4 r^6$  according to R, p. 163, note <sup>9</sup>, but this statement contradicts his preceding note <sup>8</sup>.

<sup>a</sup>  $32^{cd}$  is quoted by Sūyāṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूक्तस्या ऋष्ट्यां hd, (°स्यः) ऋष्ट्यां  $r^1 r^3 r^4 r^6$ , सूक्तस्याष्ट्यां  $m^1$ fk, सूक्तस्यापृग्यां b, सूक्तस्याथाष्ट्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, नास्मिन्  $m^1$ , क्रुद्धः B.—वसिष्ठो hdm<sup>1</sup>r, सौदासेर् b, सौदासेर् f, सौदासे k.—दुःखितस्तदा hr bfk, दुःखितः सदा  $m^1$ .— $34^{ab} = 28^{cd}$  (cp. v. r. there).—वे श्रुतिः Am<sup>1</sup>, नः श्रुतम् B.—The end of the *varga* is here marked by ७ in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudās, as above, iv. 106, 112.

### Maṇḍala viii.

#### 8. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

°ज्ञातावृषतुः hdr, °ज्ञा औषतुः b, °ज्ञाता उषेतुः fk. It would have been more consistent to print °ज्ञाता ऊषतुः (cp. iv. 96<sup>o</sup> and note <sup>a</sup>).

<sup>a</sup> The following four ślokas (35–38) are quoted by the Nītimañjarī on RV. viii. 1. Śaḍguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kaṇva's wife, did not awake.

कण्वपत्न्याः rn, कण्वः पत्न्याः fk, कण्वपत्न्या b, कण्वपत्न्यां hdm<sup>1</sup>.—स्वपत् hdm<sup>1</sup>r<sup>3</sup> fr<sup>2</sup>n, स्वयत् k, (शिरो) स्वपत् n, अमात्  $r^1 r^4 r^6$ , स्वपन् br.—कण्वस्योत्संगे hm<sup>1</sup>, कण्व-स्वत्संगे d, कण्वशंगे b, कण्वसूत्संगे f, कण्वसुत्संगे k, कण्वसु उत्संगे n, कण्वसूत्सङ्गे  $r^2 r^5 r^7$ , कण्वस्योत्सङ्गाव् r.—नान्वबुध्यत hdm<sup>1</sup> (°ता d), नावबुध्यत  $r^1 r^4 r^6$ n, नान्वयु-ध्यत b, न त्वंबुध्यत f, न त्वबुध्यत  $r^2 r^5 r^7$ , न त्वंबुध्यत k.

<sup>a</sup> The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *svapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

शतुकामसु hrbfk, हन्तुकामसु n.—पापामिशङ्कया hm<sup>1</sup>rb, पापातिशङ्कया f, प्राप्यतिशङ्कया k, पतितशङ्कया n.—बोधयामास hdrn, बोवयामास b, योजयामास fk.—दिधुचन्निव m<sup>1</sup>rn, दिधुचन्निव hd, विधुचन्निव f, विधुचन्निव k, दिवचन्निव b.

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं भावं hrb, तं भा d, भावं तं fk.—प्रगाथः hdrk, प्रथमः b.—प्राञ्जलि स्थितः bk, प्राञ्जलि स्थितः f, प्राञ्जलिः स्थितः hdr.

<sup>a</sup> Cp. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva<sup>a</sup>, saw, in company with many other members of his family, the eighth Maṇḍala.

घोरो hm<sup>1</sup>r, घोरी bfk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—काखो hdf, काखौ b, कारावो k, कखो m<sup>1</sup>r.—बहुभिः सह hdm<sup>1</sup>b, बहुचि सह fk, बहुभिः पितुः r.—सहित ऋषिर् hdm<sup>1</sup>r (तः r), सहितः सखि b, सदित्तिरिषि f, सदित्तिरिषि k.—The end of the *varga* is here marked by ८ in bfk, not in hd.

<sup>a</sup> Cp. *Sarvānukramaṇī* on RV. viii. 1 : *sa ghaurah san bhrātuh kaṇvasya putratām agāt* ; *Ārṣānukramaṇī* viii. 3 : *pragātho ghorajo munih, sa hi ghorasya kaṇvasya bhrātū san putratāṇi gatah*.

## 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śasvatī, daughter of Āngiras, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसन्ती bfr<sup>5</sup>.

<sup>a</sup> That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śasvatī and *nārī*, see above, ii. 83 and note.

<sup>c</sup> Cp. *Sarvānukramaṇī* : *patnī cāsya āṅgirasī śasvatī puṁstvam upalabhyā enaṁ prītāṁtyayā tuṣṭāva*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhī*: viii. 1. 30–33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासंग स्तुतवान् hdm<sup>1</sup>, तमासङ्गः स्तुतवान् r, तं मासंतं कृतवान् br<sup>5</sup>r<sup>7</sup>, तं मासं कृतं कृतवान् f, तं मासं कृत कृतवान् k.—स्वस्व A, तस्य B.—सुहीत्यृग्भिश्चतुर्भिः परिकीर्तितम् all MSS. (सुहि सुहीति चतस्रभिः S).

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 1 : *āsaṅgo yaḥ strībhūto pumān abhūt sa medhyā-tithaye dānaṃ dattvā stuhī stuhīti catasṛbhīr ātmānaṃ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātithi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30–33) and was praised by his wife Śaśvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīḥ* is, as we have seen, frequently used alone as an alternative for *catasṛbhīḥ* (cp. next śloka), it seems hardly possible that *ṛgbhīḥ caturbhīḥ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catasṛbhīḥ prakīrtitam*. With reference to this passage (RV. viii. 1. 30–33) the Sarvānukramaṇi has *catasṛbhīḥ*, the Nīti-mañjarī *ṛgbhīḥ catasṛbhīḥ* (Sieg, p. 41), and the Āṣānukramaṇi *ṛcām catasṛṇām*. In the Rāmāyaṇa, however, *caturbhīḥ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindu, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21–24) the (gift) of the liberal Pākasthāman is praised.

काश्यस्य hbr, कास्यस्य d, कामस्य fk.—पाकस्यामस्तु hm<sup>1</sup>r, °स्यामश्च br<sup>2</sup>r<sup>5</sup>, °स्यानेश्च fk.—भोजस्य hm<sup>1</sup>r, भोजश्च b, भोजश्च f, भोजेश्च k.

<sup>a</sup> Cp. Sarvānukramaṇi on RV. viii. 2 : *antyābhyām medhātithir vibhindor dānaṃ tuṣṭāva*. <sup>b</sup> See note <sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15–18) Śakatāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वौ hm<sup>1</sup>r<sup>8</sup>, तु B.—उत्तरम् hm<sup>1</sup>r, उत्तराम् b, उत्तमम् fkr<sup>5</sup>.

<sup>a</sup> 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19–21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūram rādhaḥ*: 19).

ऐन्द्राणामिह hm<sup>1</sup>r, °णां त्विह k, °सां त्विद् f, °णां त्विह b.—The end of the *varga* is here marked by **९** in m<sup>1</sup>bfk, not in hd.

### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt* : viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā* : 37<sup>o</sup><sup>d</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततृशतमी b, °त्रिंशतमी f, °त्रिंसतमी k, °तृशतमा hd, त्रिंशत्तामे r, °विंशतमा m<sup>1</sup>.—इत्यर्धर्चो hm<sup>1</sup>B (°र्चो f), तत्तार्धर्चो r.—दानस्तुतिः b(S), नावस्तु f, (कर्षा)ननिस्तु k, दानस्तवः hm<sup>1</sup>r.—स्रुता b, omitted in fk, स्रुतः hm<sup>1</sup>r.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 5 : *antyāḥ pañcārdharcās caidyasya kaśor dānastutiḥ*.

46. 'Great' (*mahān* : viii. 6) is addressed to Indra : in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna* : viii. 6. 30), Śākapiṇi, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं विश्वानरं स्तुतम् br, पिर्विश्वानरः स्तुतः Am<sup>1</sup>.—46<sup>abc</sup> is omitted in fk.—महानेन्द्रं प्रतवत्याम् Am<sup>1</sup>, महानेन्द्रं प्रनेवत्याम् b, महानितीन्द्रदेवत्याम् r.—भार्म्यश्चैव r<sup>5</sup>, भार्म्यश्चैव hm<sup>1</sup>br, भार्म्यश्चैव f, भार्ग्यस्तु k.

<sup>a</sup> The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam* : viii. 6. 46-48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra* : viii. 7), the following (hymn), is addressed to the Maruts ; and the three 'Hither to us' (*ā nah* : viii. 8-10) are addressed to the Aśvins.

तेरिदिर् hdm<sup>1</sup>r, नेरिदिर् bfk.—प्रेति आ r, प्रेत्या hdm<sup>1</sup>bfk.—°श्विनानि च hm<sup>1</sup>r, °श्विनान्यतः B.

<sup>a</sup> Cp. Sarvānukramaṇī : *trco 'ntyas tirindirasya pārśavyasya dānastutiḥ*.

48. 'Thou' (*tvam* : viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra* : viii. 12. 1) are six (12-17) addressed to Indra ; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god Vāstoṣpati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three<sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aśvins.

०दितिः सुता  $hm^1r$ , ०दितिलथा B.—षष्ठा चतुर्थी सप्तम्या  $r^1r^4r^6$ , षष्ठां चतुर्थी सप्तम्या  $hd$ , षष्ठा चतुर्थीसप्तम्योर्  $m^1$ , षष्ठां चतुर्थीसप्तम्योर् B.—The end of the *varga* is here marked by १० in  $m^1bfk$ , not in  $hd$ .

<sup>a</sup> The Sarvānukramaṇī does not specify these three stanzas.

### 11. RV. viii. 19 : praise of Trasadasyn's gifts.

50. (In) 'Blessing' (*śam* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chah*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuṇa, Aryaman, and Mitra

पक्षस्व<sup>०</sup> A, पक्षोस्थाम्  $r$ , षष्ठास्थोम्  $f$ , षष्ठासोम्  $k$ , षष्ठास्थोम्  $b$ .—०मित्राणां  $Am^1$  ०मित्रास्तु  $r^2r^5$ , ०मित्रास्तं  $bfk$ .—प्रगाथो  $Am^1$ , प्रगाथे B.—इति सुतिः  $r$ , इति सुताः B, इति सदा  $hdm^1$ , इति तदा  $r^3$ .

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnisūryānilānām*.

51. <sup>a</sup>in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens<sup>b</sup> and three herds of seventy (*saptatīḥ*) cows,

सुती  $hdr$ , सुति  $bfk$ .—सप्ततीः  $br$ , सप्तमी  $fk$ , सप्ततिः  $m^1$ , सप्तयः  $n$ .—51<sup>cd</sup>-57<sup>ab</sup> are not found in A, but in B and  $m^1$  only.

<sup>a</sup> The following six and a half ślokas (51-57<sup>ab</sup>) are quoted in the Nītimañjarī on RV. viii. 19. 37. <sup>b</sup> Cp. RV. viii. 19. 36 : *adāt . . pañcāśatam trasadasyur vadhūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds)<sup>a</sup>.

अश्वोद्गाणां  $m^1fkrn$ , अश्वोराद्गाणा  $b$ .—तथैवासी  $m^1$ , तथैवासी  $b$ , तथैवासी  $fkn$ , उरध्वाणां  $r$ .—वृषभं  $fkr$ , वर्षभं  $b$ , विविधं  $m^1$ .—श्वावं  $m^1n(m)$ , श्रावं  $n$ , श्रावं  $n(h)$ , श्रावं  $bfr$ , श्रावं  $k$ .—अग्नेसरं  $m^1frn(a)$ , अग्नेशरं  $kr^2$ , अग्नेचरं  $b$ , आग्नेसरं  $n$ .—पतिम्  $r$ , प्रति  $m^1fkr^2n$ , पथि  $b$ .

\* See RV. viii. 19. 37: *tiṣṭhām saptaśatāṃ śyāvāḥ praṇetā . . diyānām patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

०शंस च <sup>m<sup>1</sup>b<sup>1</sup>fkn</sup>, ०शंस ह <sup>r</sup>.—शक्रं च all MSS. <sup>r</sup> and <sup>n</sup> (cp. v. 137).—शचीपतिः <sup>m<sup>1</sup>b<sup>1</sup>fkr</sup>, पुरंदरः <sup>n</sup> (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमृषिर् <sup>br</sup>, तमृषिम् <sup>f<sup>m</sup>1</sup>, तमृषीम् <sup>k</sup>.—काकुत्स्थ <sup>rn</sup>, काकुत्स्थ <sup>b</sup>, काकुत्स्थः <sup>k</sup>, काकुः <sup>f</sup>.—कन्याः पञ्चाशद् <sup>frn</sup>, कन्याः पञ्चाशद् <sup>b</sup>, पञ्च कन्याशद् <sup>k</sup>.—रमये <sup>b<sup>1</sup>fkrn(h)</sup>, रमयेत् <sup>m<sup>1</sup></sup>, रमय <sup>n</sup>.—54<sup>cd</sup>, 55 omitted in <sup>r</sup><sup>7</sup>.—The end of the *varga* is here marked by ११ in <sup>b<sup>1</sup>f</sup>k.

\* This most probably refers to the *pañcāśatam vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

## 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

यौवनं <sup>m<sup>1</sup>b<sup>1</sup>fkr</sup>, युगपत् <sup>r<sup>5</sup></sup>.—मन्त्रहेष्वा<sup>°</sup> <sup>m<sup>1</sup>r</sup>, मन्त्रहेष्वा<sup>°</sup> <sup>n</sup>, मृगहेष्वा<sup>°</sup> <sup>fk</sup>, मृष्व<sup>°</sup> <sup>b</sup>.

\* Prosperity departs with its disappearance: cp. *Pañcatantra*, ii. 10; *Indische Sprüche*, 3950. <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् <sup>m<sup>1</sup>frn</sup>, प्रसादान् <sup>b<sup>1</sup>k</sup>.—०कर्मासौ <sup>m<sup>1</sup>b<sup>1</sup>fkr</sup>, ०कर्मा तु <sup>n</sup>.—कुर्वीत <sup>m<sup>1</sup>bn</sup>, कवीत <sup>fk</sup>, करोतु <sup>r</sup>.—०वाटीं च <sup>m<sup>1</sup>kn</sup>, ०वाटां च <sup>f</sup>, ०वाटी च <sup>b</sup>, ०वाटीश्च <sup>r</sup>.—सुरद्रुमैः <sup>r</sup>, सुरद्रुमैः <sup>b</sup>, सुरद्रुमे <sup>fk</sup>, सुरद्रुमाः <sup>m<sup>1</sup></sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).’ And he (Indra) said, ‘All this shall be (fulfilled).’

‘Come hither’ (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, ‘We’ (*vayam* : viii. 21), is addressed to Indra.

•स्यर्धासां m<sup>1</sup>bn, •स्यर्द्धासां f, •सास्यर्द्धासं k, •स्यर्धायां r.—•द्रमुत्तरम् Am<sup>1</sup>, •द्रमतः परम् B.

58, 59. When <sup>a</sup> Sobhari, son of Kanva, was sacrificing with members of his family in Kurukṣetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvatī,

B with the stanza ‘Or Indra’ (*indro vā* : viii. 21. 17), proclaiming (Citra’s) power of giving <sup>b</sup>.

सोमरेक्षेव Am<sup>1</sup>, सौमरेक्षेव B.—यवान् जक्षुर् m<sup>1</sup>r, यवा जक्षुर् hd, यवां चक्षुर् bfk.—59. •गुष्टाव इक्षं r, •गुष्टविद्रं hd bfk.—आखवः Bn, आखुं च Am<sup>1</sup>.—59<sup>cd</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १२ in bfk.

<sup>a</sup> 58<sup>cd</sup>–62<sup>c</sup> are quoted in the Nītimafjarī on RV. viii. 21. 18. <sup>b</sup> 59<sup>cd</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. Sarvānukramaṇī : *antye dṛṣṭe*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22–25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows <sup>a</sup>

संसुतो hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स सुतो r.—चिच ऋषये गु गवां ददौ hm<sup>1</sup>r, चिचो यद्ददौ तद् वृचेन ह् r<sup>5</sup>r<sup>7</sup>n, चिचो ददौ गा अत्यृचेरिह b, चिचो दादौ गाच वृत्यृचेरिह fk (चुत्यृ° k).

<sup>a</sup> The wording of the Sarvānukramaṇī, *antye dṛṣṭe citrasya dānastutih*, would seem to favour the reading of B (*citro yad dadau tad dṛṣṭena ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, ‘I do not deserve the praise of a seer,



सहस्रं वै hbr, सहस्रं तु n.—निजग्राह m<sup>1</sup>, विजग्राह hd, निर्जग्राह brn.—चोवाच hdm<sup>1</sup>r, प्रोवाच br<sup>5</sup>n.—ऋषेः hdr, ऋषे m<sup>1</sup>b, ऋचि n, चि (सुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि सुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o tyam : viii. 22) (he praised) the Aśvins<sup>a</sup>.

समुत्पन्नो Am<sup>1</sup>, समुद्भूतो Bn.—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवन्नो hd (doubtless due to the preceding °पन्नो), देवं नो r<sup>3</sup>, देवन्नो m<sup>1</sup>.—Instead of 62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>r bfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read:

(सुत्वा) चिचं सूक्तेः परेस्त्रिभिः ।

अश्विनावभिनिद्धं चाभितुष्टाव देवताः ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup> (देवता सोतुमर्हसि).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>a</sup> cp. Sarvānukramaṇī : o tyam āśvinam . . . ṛiṣva . . āgneyam.

63. The (hymn) 'Laud thou' (ṛiṣva : viii. 23) is addressed to Agni, and the next one 'O friends' (sakhāyāḥ : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (yathā varo susāmanḥ : viii. 24. 28-30), is addressed to Dawn<sup>a</sup>.

यथा वरो सुषाण्ण hdbfk (चरो fk), यथा वरः सुसाधे r.

<sup>a</sup> The Sarvānukramaṇī says nothing about this triplet being addressed to Uṣas, but states that it is a dānastuti of Varu Saṣāmanā, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Brhaspati<sup>a</sup>,

अष्टौ तु hm<sup>1</sup>r, अष्टौ च b, अष्टा च fk.—सहितास्त्वेता hm<sup>1</sup>bfk, सहिता एता r.—वलम् bk, वलम् fr, वशम् hdm<sup>1</sup>.—सोमश्चाग्निः hdbfk, सोमश्चाथाग्निः r (cp. r in vi. 33).

<sup>a</sup> This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Aṅgiras and Saramā. Now at the beginning of the next hymn 'You two as such' (tā vām : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve<sup>a</sup>

The end of the *varga* is here marked by १३ in  $m^1 b f k$ , not in *hd*.

<sup>a</sup> According to the *Sarvānukramaṇī* only 10-12 (not 10-21) are addressed to the All-gods.

**\*14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.**

66. are addressed to the All-gods; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Ukṣaṇyāyana' (*rjram ukṣaṇyāyane*: viii. 25. 22-24)<sup>a</sup>.

वहृ  $hm^1 r$ , चतू *b*, चक्र *fk*.—यसादाद्  $hm^1 r$ , यहदाद् *b*, यदृदा (षचे) *f*, यददा (मचे) *k*.—After 66<sup>ab</sup> *r* adds (apparently from  $r^1 r^4 r^6$ ) the line:

इन्द्रो वेत्येतयर्चा तु दानशक्तिप्रकाशनम् ।

which is not found in  $hdm^1 b f k$  nor in  $r^2 r^3 r^5$ , and which *R* already has (with slight variations) as 59<sup>cd</sup>. The line in that place is found in *B* and  $m^1$  only (see note <sup>b</sup> on vi. 59).—कीर्तिनं तु तृचे (त्वस्मिन्)  $hm^1 r$ , कीर्त्तनं तत्त्रिचे *fk*, कीर्त्तिन्नतदि चिचे *b*.—त्वस्मिन्  $hm^1 b f k$ , तस्मिन् *r*.—ऋजुमुख्यायने *hdr*, ऋजुमुख्य - णीयने *f*, ऋजुमुख्य - णीयने *k*, ऋजुमुख्यणीयने *b*.

<sup>a</sup> The *pratīka* must be read with *vyūha*, *rjram ukṣaṇyāyane*, on account of the metre.—The *Sarvānukramaṇī* makes no mention of a *dānastuti* here.

*B* 67. (What) the *Aśvins*, being pleased, bestowed on *Suśāman*, is told here<sup>a</sup>: (*viz.*)

'Of you two' (*yuvoh*: viii. 26) is addressed to the *Aśvins*: 'Do thou yoke<sup>b</sup>' (*yukṣva*: viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to *Vāyu*.

तदिहोक्तं *br*, तादिहोक्तं *fk*, ताविहोक्तं  $m^1$ .—सुषामणि *f*, सुवामणि *b*, सुसामनि *r*.—67<sup>ab</sup> is not found in *A*, but in *B* and  $m^1$  only.—युवोर्युत्तर, युवोर्युत्त *fk*, युवोर्युत्त  $bm^1$ , युवोश्च *hd* (the fuller *pratīka* of viii. 26. 1).—वायव्या उत्तरास्तु याः  $hdm^1 r$ , वायव्या उत्तरी तृची *bf*, वायव्यावुत्तरी तृची *k*.

<sup>a</sup> This must refer to the following hymn: *Suśāman* is mentioned in the second stanza.

<sup>b</sup> The *pratīka* *yukṣva* is necessary in *A*, as there would be no clue to the stanzas meant: cp. *Sarvānukramaṇī* *viṃśyādya vāyavyāḥ*. The reading of *B*, *uttareu trcau* is, however, more definite.

68. *Manu*, as he was named, whom *Savarṇā*<sup>a</sup> obtained as a son from *Vivasvat*<sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe*: viii. 27).

सवर्णा bfrs, सवर्ण hdm<sup>1</sup>.—मनुर्नाम all MSS., r (s, v.r.), मनुं नाम s.—The text of 68<sup>cd</sup> follows the reading of hdm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वेष्टदेवमि. सूक्तानि जगादामिरिति स्वयम्.

<sup>a</sup> I have followed B in reading *savarṇā*, as this is supported by Ṣaḍguruśiṣya, p. 139: *manur nāma vivasvataḥ savarṇāyām saranyūchāyāyām jātaḥ*; the metronymic, too, of Manu is *savarṇi*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ab</sup> is quoted by Ṣaḍguruśiṣya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekaḥ*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

वेता hm<sup>1</sup>r<sup>3</sup>B, त्वमि r.—ह्यासु कर्मभिः hm<sup>1</sup>rbfk, ह्यासां नवभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यच तच hm<sup>1</sup>bfk, यच यच r.—70<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पृथक्कर्मस्तुतीयुक्तं ताद्वेवाद्वेष्टदेवतः.—The end of the *varga* is here marked by १४ in bfk, not in hd.

#### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhrur*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭr (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuṇa (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yaḥ*: viii. 31) the sacrifice (*ījyā*)<sup>b</sup> is here praised.

मैवावहृष्टम् bfr, मैवावहृणी लृग् hdm<sup>1</sup>.—दशम्यश्चिसंस्तवः m<sup>1</sup>, दशम्याश्च संस्तवः h, दशम्याश्च संस्तवः d, दशमी मिचसंस्तवः b, दशमी मिचसंस्तवा r, दशमी संस्तवः fk.—

०प्रसङ्गाच्च hm<sup>1</sup>r, ०प्रसङ्गात्तु b, ०प्रसंगा तु fk.—य इत्यत्र चयी सुता hdm<sup>1</sup>, यजिरेवाच संसुता r, यजे वाच प्रकीर्तिता b, यज्ञे पाच प्रकीर्तिता fk.

<sup>a</sup> The deities in the text of RV. viii. 29. 10 are in the plural: according to Sāyaṇa's comment they are the Atris. The readings *mitra* and *asvi* are undoubtedly corruptions of *atri*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture 'ya' *ijyāatra* is supported by the *Sarvānukramaṇī*, which describes the hymn thus: *yo yajāti . . atra ijyāstavo yajamānaprasaṃsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यजताम् br, यज्ञानाम् m<sup>1</sup>fk.—यज्वा r, यज्वास् b, यद्वा m<sup>1</sup>, यद्वा f, युद्वा k.—मज्जति r, मज्जति b, मज्जति fk, यज्जति m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

B 74. The five stanzas 'The couple who' (*yā dāmpatī*: viii. 31. 5-9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. 'Hither protection' (*ā śarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्जनोर् br, यज्जिश्र् fk, यद्वाशीर् m<sup>1</sup>.—या दंपती ऋचः m<sup>1</sup>, या दंपतीतृचः br, या दंपती - चः f, या दंपती तृचः k.—आ शर्माशीरेतु r, आ शर्मासीरपि तु b, आ शर्माशीरपां m<sup>1</sup>, अर्थशर्मासिरपी fk (०वी k).—पौष्णी परे b, पौष्णो परि m<sup>1</sup>f, पौष्णो परि k.—मिचोऽर्यमा bfm<sup>1</sup>, मिचार्यमा r.—यथा bfm<sup>1</sup>, तथा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> Cp. *Sarvānukramaṇī*, *yā ijyādī pañca dāmpatyoh*, which is probably based on the above, *dāmpatyoh pañca yā dāmpatī rcaḥ*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuṇa, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prakṛtāni*: viii. 32-34), are addressed to Indra.

सुतास्त्वच m<sup>1</sup>bfk, सुतस्त्वच r.—75<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १४ in hdbfk.—A has only two and a half ślokas in this *varga*.

## 16. Indra and Vyāṃsa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhah*: viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dānava maiden<sup>b</sup>,

अध इत्यच r, अध्य इत्यच b, अध्यय इत्यच f, अथ इत्याह hdm<sup>1</sup>.—कन्या तं bkr, कन्यां तं f, तस्यां तु hdm<sup>1</sup>.—स्त्रीलिङ्गेनेन्द्रमव्रवीत् hdm<sup>1</sup>br, स्त्रालिङ्गतं । इन्द्रमव्रवीत् f, स्त्रालिङ्गतो ब्रह्मव्रवीत् k.

<sup>a</sup> That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyaṇa on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Playogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyāṃsa was his enemy.

77. the eldest sister of Vyāṃsa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninā*: viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

व्यंसस्य r<sup>2</sup>r<sup>7</sup>, युसस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यंसस्य b, व्यंस्य f, व्यसस्य k, पुंसस्य hdm<sup>1</sup>r<sup>3</sup>.—तस्मैव hdm<sup>1</sup>br, तस्य च f, तस्मैवं k, तयैव d.—युवकाम्यया hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, युवकाम्यया b, बधकाम्यया r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>).—परि ततः hdm<sup>1</sup>r, ततः परि bfk (cp. vi. 25 and 79).

<sup>a</sup> The reading of r, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyāṃsa's) desire to slay (Indra),' or possibly, 'because of his (Indra's) desire to slay (Vyāṃsa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām*: viii. 42. 4-6) is addressed to the Aśvins.

ऐन्द्रासं (परम्) Am<sup>1</sup>, ऐन्द्रासात् b, ऐन्द्रागन्यात् fkr.—ऐन्द्रासं Am<sup>1</sup>, ऐन्द्रासाद् b, ऐन्द्रागन्याद् fkr.—वाद्यणे m<sup>1</sup>b fkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाद्यणं hdr<sup>3</sup>.

79. The two hymns, 'These' (*ime*: viii. 43), 'With fuel' (*sam*: viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kāṇita Pṛthuśravas gave to Vaśa Aśvya<sup>a</sup>

इमे समायेये hdm<sup>1</sup>b fkr, इमे तु चायेये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एन्द्रे ततः परे B, ऐन्द्रेति चोत्तरे Am<sup>1</sup>.—वशायाञ्चाय षs, वशायाञ्चाय hdm<sup>1</sup>r, वशायाञ्चाय bf, वसायाञ्चाय k.

<sup>a</sup> 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Śaṅgurusīṣya on RV. viii. 46 and by Sāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' (*ā sa*: viii. 46. 21-24). The two pragātha couplets 'Hither to our' (*ā nāh*: 25-28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा<sup>o</sup> hm<sup>1</sup>r, स एत्येवमा<sup>o</sup> षs, श्येत्येवमा<sup>o</sup> b, श्येत्येवमा<sup>o</sup> f, स थेत्येवमा<sup>o</sup> k.—०दिभिः Am<sup>1</sup> षs, ०दिना B.—The end of the *varga* is here marked by १६ in m<sup>1</sup> bfk, not in hd.

#### 17. Deities of RV. viii. 47-56.

B 81, 82. In the couplet 'Well led indeed' (*sunītho gha*: viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yaḥ kṛntat*: viii. 45. 30).

सुनीथो घ r, सुनीथो च m<sup>1</sup>b f. —इत्थत्वारिणकात् br, इत्थत्वारिणकात् fk, ०रिंशके m<sup>1</sup>.—82. गिरिं निहत्त्य m<sup>1</sup>r, गिरिं निहत्त्य b, गिरिं नि - f, गिरिं नि - - k.—वज्रेण m<sup>1</sup>r, वज्रेण bfk.—हताः r, हता bfk, हताम् m<sup>1</sup>.—ऋषिषु स्वयम् r, ऋषिषु स्वयम् b, ऋषिषु स्वयम् fk, ऋषिषु तूयम् m<sup>1</sup>.—81, 82 are not found in A, but in B and m<sup>1</sup> only.

83. In (the hymn) 'Great' (*mahi*: viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas: 14-18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. 'Of the sweet' (*svādoḥ*: viii. 48) is traditionally held to be addressed to Soma.

०दित्यदेवते hdm<sup>1</sup>, ०दित्यदेवते fbr, ०दित्यदेवता k.—खादोरिति स्मृतम् hm<sup>1</sup>r, खादोरभक्षितम् fk, खादोरभक्षित b.

<sup>a</sup> The Sarvānukramanī has borrowed the words *antyāḥ pañcoṣase* 'pi.

84. Now the following eight hymns (viii. 49-56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

पराख्यष्टौ तु Am<sup>1</sup>, पराणि चाष्टौ B.—तिग्मतेजसाः hm<sup>1</sup>r, तिग्मचेतसाम् b, तन्मतेजसा f, तन्मतेजसा k.—ऐन्द्राख्यच hdm<sup>1</sup>, ऐन्द्राख्यति b, ऐन्द्राख्यमि kr, ऐन्द्राख्यमि f.—बज्रदेवतः hdm<sup>1</sup>bfk, बज्रदेवतः r.

<sup>a</sup> In the reading *aindrāṇy abhī*, the latter word is of course the pratika of the first Vālakhilya hymn (viii. 49). Cp. below, 86, note <sup>a</sup>.

85. The last stanza, 'Agni has appeared' (*acety agniḥ*: viii. 56. 5), is to Agni; the last verse (*pada*)<sup>a</sup> sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Praskaṇva gave to Prṣadhra,

अग्न्यायेर<sup>a</sup> hm<sup>1</sup>r, अग्न्यायेर<sup>a</sup> b, अग्न्यायेर<sup>a</sup> fk.—सूर्यमन्त्रं पदं r<sup>5</sup>r<sup>7</sup>, मयमन्त्रं पदं b, सूर्यमन्त्रं पदां f, सूर्यमन्त्रपदां k, सूर्यमन्त्रपदा hm<sup>1</sup>r.—In r<sup>1</sup>r<sup>3</sup>(?)r<sup>4</sup>r<sup>6</sup> 85<sup>ab</sup> reads: अन्वेत्यभिरिति त्वस्यास्ततोऽपिः सूर्य एव तु.—पृषध्रस्व hm<sup>1</sup>r, पृषध्रस्व b, पृषध्रस्व f, पृषध्रस्व k, पृषध्रस्व r<sup>5</sup> (on the corruption of स्व to स and सु cp. i. 92; iii. 6).—यदसु fr, यत् वसु k, चदसु r<sup>5</sup> b, यदसु m<sup>1</sup>, यदसु hd.—The end of the *varga* is here marked by १७ in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrī*: viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) 'Both' (*ubhayam*: viii. 61-66).

Bhāguri says that the stanza 'The giver to me' (*dātā me*: viii. 65. 10) (contains) incidental mention (*nīpāta*) of the Gods;

तमूरीदिति m<sup>1</sup>b r, तमूरीति fk, मूरीदिति तु hd.—त्विह संस्तुतम् Am<sup>1</sup>, परिकीर्तितम् B.—86<sup>ab</sup> is not found in bfr<sup>2</sup>r<sup>5</sup>.—निपातमाः hm<sup>1</sup>r, निपातानाह fkr<sup>2</sup>, निपातेनह r<sup>5</sup>r<sup>7</sup>, निपातानेद् b.

<sup>a</sup> It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: *bālakhilyāḥ pare'stau* (ii. 19): 'in the following (adhyāya) the eight Vālakhilya hymns (are given).'—

The eleventh Vālakhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparṇa hymns.—Only two of the MSS. of the Sarvānukramāṇī used by me notice the Vālakhilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10–12) to be addressed to the All-gods. But the hymn which here follows, ‘Now these’ (*tyān nu* : viii. 67), has the Ādityas as its divinities.

ऋचं यास्कासृचं त्वितं hdm<sup>1</sup>r<sup>3</sup>, तृचे यास्कासृचं त्वितं r, यास्कोऽस्येऽर्धं तृचं चैनं r<sup>5</sup>, यास्कोऽस्येर्वं तृचं चैनं b, यास्को र्वं तृचं चैनं fk (चिचं k).—त्यान्वित्यच r, त्यान्वित्यच hdm<sup>1</sup>, त्यान्वित्यच b, त्यान्वित्यं तु k, त्यानिं तच f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvatī, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीनान् m<sup>1</sup>r, मीनां bfk. —जाखं m<sup>1</sup>r, जाले k, जखं b. —बद्धोदक्षिपन् r, बध्वा चाक्षिपन् m<sup>1</sup>, बद्धा चाक्षिपन् f, बध्वा चाक्षिपन् k, बाद्धादक्षिपन् b.—88–90<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣipan* : cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातभीतास्ते br, शरापातांस्तु ते मत्स्या k, शरापातांस्ते मत्स्या f.

B 90. (saying) ‘O fishermen, be not afraid of hunger,’ and ‘Ye shall obtain heaven.’

In that hymn (*tatra* : viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet ‘And’ (*uta* : viii. 67. 10–12).

धीवराः fkr, वीवरा b, धीवरान् m<sup>1</sup>. —बुध्र्यं मा वो br, बुध्र्यं मा वो f, बुध्र्यं मा वो k, बुध्रभावो m<sup>1</sup>. —भूत् bfr, भूः m<sup>1</sup>. —स्वर्गे r, स्वर्गे च m<sup>1</sup>, स्वर्गे fk, स्वर्गे b. —तत्रैषां hdm<sup>1</sup>, त्रैषां br, त्रैषा fk. —The end of the *varga* is here marked by १८ in bfk, not in hd.



## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra; (the stanza) 'Near to me six' (*upa mā ṣaṭ* : viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अभिसंवन्धाद् hdr<sup>3</sup>, आभिसंवन्धाद् m<sup>1</sup>, अतिसंवन्धाद् r<sup>1</sup>r<sup>6</sup>, इति संवन्धाद् r<sup>4</sup>, अभि-  
संवन्धा f, अभिसंवन्धा k, [मातृत्वा omitted] दर्भिसंवन्धा b, गर्भसंवन्धात् r. — सूयेतेषां r,  
सूयेतेषां hd, सूयेतेषां m<sup>1</sup>, सुवत्येनां r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, सुवत्येनां b, सुवत्येनां fk. — सौत्येतून् hm<sup>1</sup>r,  
सौत्येतून् b, सौत्येतून् fk.

<sup>a</sup> *Upa mā ṣiṭi ṣaṭ* owing to the metre for *upa mā ṣaṭ iti*. <sup>b</sup> The Sarvānukramaṇi says nothing of the Ṛtus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Śaḍguruśiṣya explains the discrepancy as due to the Devatānukramaṇi (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91<sup>ed</sup> and 92<sup>ab</sup> (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of Ṛkṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>ab</sup>) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>ed</sup>, 12) has Varuṇa as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

अर्चाश्वमेधयोरच hd (अर्चाश्वमेधयोर S), आर्चाश्वमेधयोरच m<sup>1</sup>r, आर्चपत्य-  
श्वमेधाय b, आर्चपत्यश्वमेधाय f. — पराः hdm<sup>1</sup>bs, परा fkr. — अपादिन्द्रस्य hm<sup>1</sup>r,  
अपादिन्द्रस्य bfk. — 93. शेषो वरुणदेवतः hdbfk, शेषो वरुणदेवतः r<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, शेषा  
वरुणदेवताः r. — सूक्तमुत्तरे Am<sup>1</sup>, सूक्तमुत्तरे b, सूक्तमुत्तरे f, सूक्तमतेरे k, सूक्ते उत्तरे r.

94. and of milk, kine, and plants; for it evidently (*drśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśaḥ* : viii. 74, 75), are addressed to Agni.

पयःपश्वोषधीनां च hm<sup>1</sup>r, षधीनां वा bfk<sup>1</sup>r<sup>5</sup>. — 94<sup>b</sup> = iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; v. 87<sup>b</sup>; viii. 62<sup>d</sup>.

95. With the two stanzas 'I' (*aham* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>cd</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १९ in bfk.

<sup>a</sup> 95<sup>cd</sup> was probably known to the author of the *Sarvānukramaṇī*: cp. *antyaś tisraḥ* . . . *śrutarvaṇo dānastutiḥ*.

## 20. Deities of RV. viii. 76-90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76-78).

आत्मादाना° bfk r, आत्मादाना° m<sup>1</sup>.—परया पश्यीमिद् Am<sup>1</sup> b, परया पश्यी-  
धिनिद्रं f, परया मास्यधिनिद्रं k, पश्यीं परया चेद् r.—त्विति r, त्विति hdbfk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition. <sup>b</sup> The *Sarvānukramaṇī* makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam kṛnuḥ*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahi*: viii. 80-82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avivṛdhat*: 10) is addressed to the All-gods.

अयं हतुरिदं सौम्यं hm<sup>1</sup> b, अतुरिरं सौम्यं f, अंतुरिरं सौम्यं k, सौम्यस्य त्वयमित्यस्य r.—वीक्षीद्वाणि परास्यतः hm<sup>1</sup> b, पराक्षीद्वाणि यानि तु r.—वैश्वदेव्युगवीवृधत् hdr, वैश्वदेव्युवृधोगवात् m<sup>1</sup>, वैश्वदेवस्यगवीवृत् b, वैश्वदेवे स्यगवीवृधत् f, वैश्वदेवेन स्यगवी-  
विधुत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85-87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88-90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्ठमाप्तेयमुत्तरम् hm<sup>1</sup> r b f k, आप्तेयं तु ततः परम् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—The text of 98<sup>cd</sup> follows the reading of Am<sup>1</sup>; the reading of B, वीक्षाश्विनानि सूक्तानि आ म ऐन्द्राणि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by २० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokaś. This is probably due to the intention of beginning the story of Apālū with a new *varga*.

## 21. Story of Apālā.

99. <sup>a</sup> There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

त्वग्दोषिणी hdr, त्वग्दूषिणी b, त्वाग्दोषिणी fk.—दृष्ट्वा hrbfk, दृष्ट्वा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (99-106) is quoted in the Nītimañjarī on RV. viii. 91. 7 and Ṣaḍguruśiṣya on RV. viii. 91 (pp. 142 f.): see BD. vol. i, p. 135. Cp. Sāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>2</sup> vol. iii, pp. 33-38, where extracts from the BD., Ṣaḍguruśiṣya and the Nītimañjarī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्थे जगाम सा hdr, अपामन्ते जगाम सा b, पातुं जगाम तेजसा n, तेन सार्धं तु साय्यगात् ṣ.—100<sup>cd</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (*kanyā vāḥ*: viii. 91. 1).

कथितस्ततः m<sup>1</sup>fn, कथितं सुतः bk, कथितः सुतः r.—This śloka is not found in A or ṣ, but in B and n; 101<sup>cd</sup> is in m<sup>1</sup> also.

102. She pressed Soma in her mouth;

B and having pressed it she invoked Indra with the (stanza), 'Thou that goest' (*asau ya eṣi*: viii. 91. 2); and Indra drank it from her mouth,

सा सुषाव मुखे hdm<sup>1</sup>, सा सुषाव मुखात् r, सा सुषाव मुषात् bfk, सा सुषाव तथा n, सुषाव स्वमुखे ṣ.—इन्द्रस्व m<sup>1</sup>bfknṣ, इन्द्रसु A.—102<sup>bc</sup> are not found in A, but in B only. Ṣaḍguruśiṣya has two entirely different pādas in place of 102<sup>bc</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्ब्रूहात् hdr, स तद्ब्रूहात् m<sup>1</sup>, शतक्रतुः Bn.—जगादिनं तुवेन तु hm<sup>1</sup>r, जगादिनं

चिचेत सा b, सोममिन्द्र वृचेव सा f, असौ वृते वृचेन सा r<sup>5</sup>r<sup>7</sup>, कुरु तात चिकीर्षितम् n.  
 Śaḍguruśiṣya has these two lines in the following considerably modified form :

निरगात्स क्वचित्पूर्वं भक्षयित्वा गृहायुनेः ।

अग्निः सुत्वा जगादेन्द्रं कुरु मा सुत्वचं त्विति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २१ in bfk, not in hd.

## 22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुत्वचम् hm<sup>1</sup>ng, सुत्वचां br, सुत्वचां f.—तेन m<sup>1</sup>bfr, तस्यै n.—104<sup>ed</sup> is not found in A or g, but in Bm<sup>1</sup>n only.—Śaḍguruśiṣya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रथकिद्रेण ताम् all MSS., r and n(hm), रथकिद्रे गताम् g, रथे अद्रिणा ताम् n.—  
 सुत्वक् सा तु ततोऽभवत् hm<sup>1</sup>rg, ततः सा सुत्वचाभवत् bfr<sup>5</sup>r<sup>7</sup>n.

<sup>a</sup> Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*krkalāsa*).

106<sup>ab</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is :

तस्यां त्वचि व्येतायां सर्वस्यां शल्यकोऽभवत् । (सर्वं bfrn, पूर्वं r)

The reading of A is favoured by that of Śaḍguruśiṣya :

तस्याः पूर्वहता या त्वग्जातिः सा शल्यकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

इतिहासमिदं Am<sup>1</sup>, इतिहासमेनं B.—याक्खमागुरी Am<sup>1</sup> (°री hd, °रि: m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>), याक्खमाठरौ r, याक्खमातरौ bfk, याक्खमाखवो r<sup>5</sup>r<sup>7</sup>.—खैह् पान्तमित्युत्तरे च ये hm<sup>1</sup>r<sup>1</sup>, सूक्ते पान्तमैह् ततः परे bfk.

\* Cp. Vedische Studien, i, p. 292 f.      b The Sarvānukramaṇī combines the two statements in describing the hymn as an *itihāsa aindrah*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the Aitareya (Brāhmaṇa) <sup>a</sup> to be addressed to the Rbhus; for on the third Chandoma (day) <sup>b</sup> this hymn is chanted (*śasyate*) as one addressed to the Rbhus <sup>c</sup>.

त्वार्मवी m<sup>1</sup>b, त्वार्मववी f, चार्मवी r.—उत्तरखैतरेयके br, इह् इत्यैतरेयक m<sup>1</sup>, (प्रोक्ता) चखैतरेयके f.—छान्दोगिके r(m<sup>1</sup>?), छंदोगिक b, छंदोमिके f, छंदोमिके k.—This śloka is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by २२ in bfk.

\* AB. v. 21. 12; cp. Sarvānukramaṇī: *antyaindrārbbhavi*.      b See *chandoma* and *chāndomika* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogika* here = Chāndogya Brāhmaṇa.      c Cp. BD. v. 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95–100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

a Soma, oppressed by fear of Vṛtra, fled from the gods;

आ खै° br, ह्या खै° Am<sup>1</sup>fk.—इतिहासं fkr, इतिहास्य b.—109<sup>cd</sup> is not found in Am<sup>1</sup>, but in B only.—अपक्रम्य तु Am<sup>1</sup>s, अपचक्राम B.

\* The following passage (109<sup>ef</sup>–115) is quoted by Sāyaṇa on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See Vedische Studien, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13–15.

110. and he betook himself to a river named Aṃśumatī<sup>a</sup> in (the country of) the Kurus. Him approached, with Bṛhaspati only <sup>b</sup>, the slayer of Vṛtra <sup>c</sup>,

नाम्ना hdm<sup>1</sup> bfk, नामा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>n, (°ती°) नाम्नीम् r, नाम s.—अ्यतिष्ठत् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>s, अ्यतिष्ठन् b, अ्यत्तिष्ठत् f, अ्यतिष्ठत् r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, न्यतिष्ठत् n.—कुहन् r<sup>2</sup>r<sup>5</sup>ns, कुन्तन् b, कुत्त f, गृहन् Am<sup>1</sup>.—°केन अभयाद् r, °केनाप्यभयाद् hdm<sup>1</sup>, °केनान्वयाद् b, °केनात्वया f, वृचान्वयाद् r<sup>5</sup>r<sup>7</sup>, सोऽभयाद् s, सोऽभयाद् n.

<sup>a</sup> Cp. RV. viii. 96. 13 : *ava drapso amśumatim atīṣṭhat*.

<sup>b</sup> Cp. viii. 96. 15 :

*bṛhaspatinā yujendraḥ sasāhe*; cp. AB. vi. 36. 14 : *bṛhaspatinaiva yujā*.

<sup>c</sup> This

śloka is quoted by the Nītimañjarī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्स्यमानः br, योत्स्यमाणश्च<sup>r</sup> 1<sup>r</sup> 4<sup>r</sup> 6, योत्स्यमानं h d m<sup>1</sup> f k s.—सुसंहृष्टे<sup>r</sup> h r b f k, च संहृष्टे<sup>r</sup> 1<sup>r</sup> 4<sup>r</sup> 6.—तानायतः सोमः h d r b, तानायतः सोम f, तानायतांत्सोमं<sup>r</sup> 1<sup>r</sup> 4<sup>r</sup> 6.—व्यवस्थितः h d r b k, व्यवस्थितं<sup>r</sup> 1<sup>r</sup> 4<sup>r</sup> 6.

<sup>a</sup> The accusative *yotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dṛṣṭvā tān āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो वृचमायानं h d m<sup>1</sup> r b f k, मन्वानं पुचमायानं<sup>r</sup> 1<sup>r</sup> 4<sup>r</sup> 6.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup> r, सोमेहि h d f b, सोमेसहि k, सोम मेहि<sup>r</sup> 1<sup>r</sup> 3<sup>r</sup> 4<sup>r</sup> 6, सोम मेहि s.—113<sup>ed</sup> is not found in A, but in Bm<sup>1</sup> only.—अनर्थं kr, अन्यर्थं b.—The end of the *varga* is here marked by २३ in b f k. The *varga* has five and a half ślokas, but 113<sup>ed</sup> is probably a later addition; for it is both superfluous and omitted not only by Sāyaṇa but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

स्वर्ग एव A, ओजसैव m<sup>1</sup>s, ओजसैव b, र्जसैव f.—देवानादाय Am<sup>1</sup>s, देवाना-  
यनां br, देवानातं f.

115. And having drunk (him) they slew in battle nine times  
ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (ava :  
viii. 96. 13-15)<sup>b</sup>.

अथ इत्यस्मिन्नुचे hdm<sup>1</sup>, अपि य तस्मिन्नुचे r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, अप्यव द्रप्स इत्यस्मिन्नुचे s, अप्यव  
प्सन्नुचे B.

<sup>a</sup> Cp. vi. 51; vii. 51. <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

3 116. (The seer praises) Indra, and the Maruts, and also Brhaspati<sup>a</sup> :  
for these are the deities of the triplet ; Śaunaka says that Indra  
alone (is the deity).

इदं च b f k m<sup>1</sup>.—बृहस्पतिम् b k m<sup>1</sup>, षति f.—116<sup>ab</sup> is found in b f k m<sup>1</sup> only.—  
हीता h m<sup>1</sup>r<sup>3</sup>B, तस्य r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no  
reference to it, though it must be in his B MSS. also. As the names are in the  
accusative in the MSS., I have assumed the ellipse of *stauti*, which has frequently to be  
supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)<sup>a</sup> it (the triplet) is said  
to be addressed to Indra-Brhaspati.

With the triplet 'Here I' (*ayam* : viii. 100. 1-3) Nema, son of  
Bhṛgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उक्तो m<sup>1</sup>b f k, उक्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तुचेनेन्द्रम् h r b f k, तुचे-  
नेन्द्रम् dr<sup>5</sup>r<sup>7</sup>.—अपश्यंतं h d m<sup>1</sup> b f, अपश्यन् तम् r<sup>5</sup>r<sup>7</sup>, अपश्यन्ते k, अदृश्यन्तम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12. <sup>b</sup> *Tuṣṭāva* from 118<sup>a</sup>. <sup>c</sup> *Apasyams tam* is necessary  
because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am,  
behold me, seer<sup>a</sup>.'

B For Nema, being alone (*eka*) while praising (Indra), had also  
said, 'There is no Indra<sup>b</sup>.'

दृचेनायम् br, दृचेनाहम् m<sup>1</sup>f k, पराभ्यां तु h d.—अहं पश्य च मामुषि br, अहं पश्य च  
मामुषि m<sup>1</sup>, अहं पश्य च मा तुषि f, अयमस्मीति मामिति h d.—118<sup>cd</sup> is found in B and  
m<sup>1</sup> only.—सुवन्नेव r, सुवन्नेन b, सुवन्तेन m<sup>1</sup>, सुवन्तेन f k.—The end of the *varga* is here  
marked by २४ in b f k.

<sup>a</sup> Cp. RV. viii. 100. 4 : *ayam asmi jaritah pasya māiha*. <sup>b</sup> Cp. *ibid.*, 3 : *nendro  
astiti nema u tva āha*.

**25. Details regarding RV. viii. 100. Viṣṇu helps Indra.**

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (*viśvet tā te*: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—119<sup>ab</sup> are found in B and m<sup>1</sup> only.—अविस्त्वं दृष्ट्वा hdm<sup>1</sup>, अविस्त्वं दृष्ट्वा r, तं दृष्ट्वा विस्त्वं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तं दृष्ट्वा विस्त्वं f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीती b.

<sup>a</sup> Though somewhat redundant 119<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramaṇī; cp. the statement there: *ayam iti dvṛ-cenaṁ indra ātmānam astaut*.

<sup>b</sup> This and the further details (119<sup>cd</sup>—124<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramaṇī.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavālī*: viii. 100. 8) is addressed to the Bird (*suparṇa*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hdm<sup>1</sup>rb, पानम् fk.—सौपर्णी hdm<sup>1</sup>r, सौवर्णी bfr<sup>2</sup>r<sup>5</sup>, सौवर्णि k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (un-assailable) by reason of his fury.

०त्थेमान् A, ०वृत्थेमान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०वृत्थेमां f, ०वृत्तोमां b, ०वृत्तेमां k, ०वृत्थेताम् s.—स्वया hdm<sup>1</sup>s, स्वयं r, त्वयं bf, त्वयं k.

<sup>a</sup> The following three ślokaś (121<sup>cd</sup>—124<sup>ab</sup>) are quoted by Sāyaṇa on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं नाशकञ्चन्तुम् hds, तं नाशकं हन्तुम् r, तन्नाशकं तु b, तन्नाशकं तु fk.—हनिष्ये तिष्ठस्व विक्रम्याद्य Δm<sup>1</sup>s, हनाव विक्रम्य तिष्ठस्वाद्य B.

123. May Dyaus make room (*antara*) for my outstretched bolt.' Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उद्यतस्त्रिव m<sup>1</sup>, उद्यतस्त्रिव hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उद्यतस्त्रु तु bfrs, उद्यतस्त्रु तु k.—123<sup>bc</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.



## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo*: viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*ṛdhak*: viii. 101. 1-4) are addressed to Mitra-Varuṇa;

प्रोक्तं Bs, सर्वे A.—ऋषिणोक्तं सखेतृचि A, सखे विष्णविति तृचि B, सखे विकुविति तृचि f, सखे विष्णुर्विति तृचि b, विष्णविति सखे तृचि r, सखे विष्णो इति तृचा s.

125. and the three verses<sup>a</sup> of 'Forth' (*pra*: 5<sup>abc</sup>) are to Mitra<sup>b</sup>, Aryaman, and Varuṇa<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादास् r, पादश्च A, पादो (°र्यं) m<sup>1</sup>, पादस्त्व bfk.—चार्यं rhd, (च) अर्यं r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, (°दो) र्यं m<sup>1</sup>, (°त्) अर्यं bfk.—त्रयस्तुर्यः hdbk, त्रयस्तुर्यः f, न यस्तुर्यः r, यस्तुर्यः m<sup>1</sup>.

<sup>a</sup> The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayaś* is very forced: 'pra is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.'

<sup>b</sup> The dative *mitrāya* is probably used beside the genitives *aryamaṇaś* and *varuṇasya* because the stanza begins with *pra mitrāya*. <sup>c</sup> According to the *Sarvānukramaṇī*, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>a</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me*: 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादित्यं h m<sup>1</sup> r, पर्मादित्यं b, बरामादित्यं f.—सौर्ये m<sup>1</sup>, सौर्य (wrong sandhi for सौर्ये) hr<sup>3</sup> B, सौर्यो (dual of सौर्यी) S, चोत्तरे (सौर्ये) r.—उषस्या b f S, उषस्या k, औषस्या r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, उषसा h d r<sup>3</sup>, सौर्ये (औषसी) r.—प्रमां वा r<sup>3</sup> b f r<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, प्रमा वां h d, प्रमा वांस् k, प्रमा वांस् m<sup>1</sup> (सूर्यप्रमास्तुतिर्वा S).—चन्द्रसूर्ययोः h m<sup>1</sup> r<sup>3</sup> B, (औषसी) तृगियं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stauti* to be supplied: cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha*: 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā*: 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne bṛhat*:

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) ‘Come, O Agni’ (*āgne yāhi*: viii. 103. 14).

B Or in the first hemistich, ‘Generations truly’ (*prajā ha*: viii. 101. 14), Agni is here named,

च आग्ने १, चाग्ने hdm<sup>1</sup>fk, चग्ने b.—128<sup>ed</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

ब्याख्यातं १, ब्याख्याता bfk.—The end of the *varga* is here marked by २६ in bfk.

<sup>a</sup> The Sarvānukramaṇī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Maṇḍala ix.

#### 27. Deities of RV. ix. 1–86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) ‘Kindled’ (*samidhah*: ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे त्विह मण्डले B, नवमे मण्डलर्षिभिः Am<sup>1</sup> (hdr<sup>3</sup>; \*लेर्षिभिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—  
\*वदाग्र्यस्तु hm<sup>1</sup>r, \*वदाग्रियः f, \*वदामीयः bkr<sup>2</sup>.—\*स्तुताः MSS., \*स्तुतः r.

<sup>a</sup> Cp. Sarvānukramaṇī: *navamaṇḍalaṇ pāvamānaṇ saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas ‘O Agni, life’ (*agna āyūṃṣi*: ix. 66. 19–21), Agni is incidental (*nipātabhāj*), while in the triplet ‘Our protector’ (*avitā naḥ*: ix. 67. 10–12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *kapardin* in 11, and *āghṛṇi* in 12; *ayaṇ somaḥ pavate* occurs in 11, *ayaṇ . . pavate* in 12; cp. Sarvānukramaṇī: *avitā naḥ tisraḥ pauṣṇyo vā*, that is, the three stanzas 10–12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), 'which of thee' (*yat te*: ix. 67. 23, 24), are addressed to Agni; 'By both of these' (*ubhābhyām*: 25) is addressed to Savitr; the next stanza (26) is addressed to Agni and Savitr<sup>a</sup>.

सावित्री अग्निं<sup>r</sup>, सावित्र्यमि<sup>hm</sup><sup>1</sup>, सावित्र्यामि<sup>d</sup> (but the ā of °त्र्या° is obliterated with yellow pigment), सावित्र्याग्न्या° bfk. The Sarvānukramaṇi has सावित्र्यमिसावित्री (also in Sāyaṇa's quotation), but °त्र्यमि° is probably a misprint, as my index has *agnisāvitri*.

<sup>a</sup> According to the Sarvānukramaṇi the deity of 25 is Agni or Savitr, of 26, Agni or Agni and Savitr.

133. 'May they purify me' (*punantu mā*: ix. 67. 27) is addressed to the All-gods, while the stanza 'Near to the friend' (*upa priyam*: 29) is addressed to Agni, and the two next, 'Who' (*yaḥ*: 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetr*).

उत्तरे च य इत्येते hr<sup>3</sup>, उत्तरे च इत्येते d, षडुत्तरा य इत्यत्र r, सप्तोत्तरा य इत्यत्र B.

<sup>a</sup> Cp. Sarvānukramaṇi: *te pāvamāny-adhyetr-stuṭi* (RV. ix. 67. 31, 32 begin with the words: *yaḥ pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>o</sup> cp. Meyer, *Rgvidhāna*, p. xxiii (middle).

134. In the hymn 'At the rim' (*sraḥve*: ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and 'The filter' (*pavitram*: ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*sūrya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते hdm<sup>1</sup>r, निरुक्त b, विरुक्त fk.—सक्तेऽमि r, सक्तेति hdm<sup>1</sup>, अक्ते मी bf, सक्ते मी k.—°वच्चापि Am<sup>1</sup> (°वर्चापि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), °वच्चाच B.—चोच्यते hm<sup>1</sup>r, वाच्यते bk.—The end of the *varga* is here marked by २७ in m<sup>1</sup>bfk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *niruktaḥ*, meaning 'in the hymn *sraḥve* the demon-slaying Agni is explained (as the deity);' but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. <sup>b</sup> There

is no mention of Agni *rākṣohan* here in the Sarvānukramaṇi; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhamanti* .. *tvacam asikṇim* by *rākṣasam* .. *apaghnanti*. <sup>c</sup> There is

no reference to this statement in the Sarvānukramaṇi. Cp. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*ṛbhur dhīraḥ*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Ṛbhu<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nīpāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवसु fk, आर्मवसु m<sup>1</sup>, आर्त्तवसु b.—भवेत्पाद fr, भवेत्पाद k, भवेत्पाद m<sup>1</sup>, भवेत्पाद b.—ऋमुधीर r, ऋषवीर m<sup>1</sup>, क्रतवीर bfk.—निपातैस्तु त्रिभिः पादैः r, निपातैश्चाष्टाबास fk, निपातैश्चाष्टाबास bm<sup>1</sup>.—इहोदिताः bfr, इहेरिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this *pāda* in the *Sarvānukramaṇī*. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of bfk m<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>abc</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām*: ix. 96. 6<sup>abc</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिस्रोक्तास् m<sup>1</sup>r, तिस्रोक्ता h d, तिस्रोक्ता b, तिस्रोक्त f k.—त्रिभिस्त्वैर् kr, त्रिभिस्त्वै m<sup>1</sup>, त्रिभिस्त्वै h, त्रिभिस्त्वै d, त्रिभिस्त्वै b, त्वैर् f.—दृचा दृचैः h d m<sup>1</sup>, दृचैर्दृचैः r, दृचैर्दृचा b, दृचैर्दृचा f k.—सूर्यवच्चात्मवच्चापि h d, सूर्यवच्चात्मवच्चापि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, सूर्यवच्चात्मवच्चायम् B.—सोम एव वा A m<sup>1</sup>, सोम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tisroktāḥ* irregularly contracted for *tisra uktāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each *pāda* here consists, as it were, of a couplet: *brahmā devānām, padaviḥ kavinām; ṛṣir viprāṇām, mahiṣo mṛgāṇām; śyeno gṛdhrāṇām, svadhitir vanānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the *Nirukta* *Parīṣiṣṭa*, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The *Sarvānukramaṇī* makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śacī asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तन्या h d r, वर्त्तन्या f, वर्त्तन्या k, वर्त्ततां b.—जीवथ b, जीवथा f k, जीवथ h d r.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Cp. *Nirukta* vi. 5: *indīa ṛṣin papracha, durbhikṣe kena jīvātī; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live<sup>b</sup>.'

छषिर् br, क्रमर् m<sup>1</sup>, चर् fkr<sup>2</sup> (जालम् Nir.).—अस्यन्दनं bm<sup>1</sup>(Nir.), अस्यन्दनं fr, अस्यन्दनं kr<sup>2</sup>.—वनम् bfm<sup>1</sup>r(Nir.), दनम् kr<sup>2</sup>.—समुद्रः all MSS., उदधिः Nir.—पर्वतो brNir., पर्वता m<sup>1</sup>fk.—In place of एवं जीवामहे वयम्, the Nirukta has दुर्मिचे नव वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandanam* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated.

<sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jīvanahetavaḥ*); and Yājñavalkya iii. 42 (*āpattau jīvanāni*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śīśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवनेव Am<sup>1</sup>, अथ सुवन् B.—अषिर् fk, रिषिर् b, ह्युषिर् hm<sup>1</sup>r.—अषियाम् f, रिषियाम् b, अषियाम् hm<sup>1</sup>r.—एव Am<sup>1</sup>, इव B.—The end of the *varga* is here marked by २८ in bfk, not in d.

## 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वोसु Am<sup>1</sup>, त्वाह सर्वोसु bfk, (०द्रः) प्राप्रवीत्सर्वोसु r.—तपध्वं hm<sup>1</sup>r, तपध्वं b, तपध्वं f.—न ह्युते तपसः शक्यमिदं b, न गृह्यते तपः शक्यमिदं fk, न ह्युते तपसा शक्यं विना hd, न ह्युते तपसा शक्यं व्यना m<sup>1</sup>, न ह्येतत्तपसा शक्यं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, नातप्ततपसः शक्यमिदं r.—छष्टं bfk, छष्टं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

ब्रुवन् hm<sup>1</sup>r, ब्रुवन् b, ब्रुवन् f, वृवन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापरान् hdr, पूर्वापरत् f, पूर्वान् परान् bm<sup>1</sup>.—वंशान् hm<sup>1</sup>r, वंशान् bfk.—च hm<sup>1</sup>r ताः bf, ता k.

143. And whatever sin he has committed with mind, speech body, and food—purified from all that, he enjoys the fruit of Vedic study<sup>a</sup>.

यज्ञा° hm<sup>1</sup>r, यथा° bfk.—°वाग्देहभोजनेः r, °वाग्देहभोजनेः f, °वाग्देहभोजनेः t °वाग्देहतो जनेः hdr<sup>3</sup>, °वाग्देहदो जनेः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वाध्यायं B, स्वधिसलोक्तमाम्यात् B, स्वधिसलोक्तमाम्यात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Ṛgvidhāna (iii. 2. 5), which with reference to the Pāvamānī verses says : *svādhyāyapunyaṃ atulaṃ pūtaḥ prāpnoti cākṣayam*.

A 144. The Pāvamānī Gāyatrīs<sup>a</sup> are the supreme Brahma, the bright, eternal light<sup>b</sup>. He who here at his latter end (*ante*) restraining his breath<sup>c</sup>, intent on them,

न्ते m<sup>1</sup>r, न्ये hd.—This śloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. Ṛgvidhāna iii. 1. 1 : *svādiṣṭhayeti gāyatrīḥ pāvamānīḥ japed dvijaḥ*; cp. Nirukta v. 2, 3. <sup>b</sup> Cp. RV. ix. 113. 6, 7 : *yatra brahmā . . . , yatra jyotiḥ aśram*. <sup>c</sup> Cp. Ṛgvidhāna iii. 3. 5 : *prāṇān āyamyā ca dhyāyēd ante devān pitṛān ṛṣiṇ*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers the Gods, and Sarasvatī<sup>a</sup>—to his fathers milk, melted butter honey, and water will flow (*upavarteta*).

ध्यायेद्य हm<sup>1</sup>r, ध्यायेद्य f, ध्यायेद्य b.—°स्त्रीपतितं h b fkr, °स्त्रीपतिष्ठेत् r<sup>5</sup>r<sup>7</sup>

<sup>a</sup> Cp. Ṛgvidhāna iii. 3. 6 : *sarasvatīṃ cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3 *akṣayyaṃ ca bhaved dattaṃ pitṛbhyāḥ paramaṃ madhu*.

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it)<sup>a</sup>.

सुक्तं शतं b fkr.—पावमानम् r, वीजमाचम् b fkr<sup>2</sup>.—अनुवाकास्तु fkr, °काश्च b.—The end of the *varga* is here marked by २९ in bfk.

<sup>a</sup> This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamaṇ maṇḍalaṇ pāvamānaṇ saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note <sup>a</sup>.) If any of them is a later addition, 144 is the most likely to be such.

### Maṇḍala x.

#### 30. Deities of RV. x. 1-8. Trīśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Trīśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

त्वाङ्गसु hm<sup>1</sup>r, त्वाङ्गसु f, त्वाङ्गसु k, तु त्वाङ्गसु b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

तस्य hdr, तस्य br<sup>5</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Trīśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)<sup>a</sup>.

सहि hm<sup>1</sup>rb, सह fkr<sup>2</sup>r<sup>5</sup>.—प्रियकाम्यया Am<sup>1</sup>, चयकाम्यया B.—<sup>०</sup>रूपधृक् hdm<sup>1</sup>fk, <sup>०</sup>रूपवृक् b, <sup>०</sup>रूपमृत् r.

<sup>a</sup> Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Trīśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमृषिं प्रहितं bfr, तमृषिं प्रहितो k, तमृजन् प्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>3</sup>, तं सुशन्म-  
हितस् hd, तं सुशन्महितस् m<sup>1</sup>.—बुबुधे hm<sup>1</sup>r, विविदे bfk.—तान्याशु hdbk, तस्याशु  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि त्रीष्यथाक्वित् hdr<sup>3</sup>, शिरांसि त्रीष्यचिक्वित् m<sup>1</sup>r, शिरांसिवाक्-  
दत्तमृः r<sup>2</sup>r<sup>7</sup>, शीर्षाष्यक्वित् प्रमृः f, शीर्षाष्यक्वित्प्रमृः b.

<sup>a</sup> The expressions used in RV. x. 8. 9 are: *avābhinat* and *trīṇi śīrṣā parā varḥ*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*); that with which he drank Surā (became) a sparrow (*kalaviṅka*); while that with which he ate food became a partridge (*tittiri*)<sup>a</sup>.

सुरापाणम् hdbfk, सुरापाणम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of Apālā (above, vi. 106) and of the members of Agni (below, vii. 78–80).

### 31. Deities of RV. x. 9–14.

152. Him (Indra) divine (*brāhmī*) Speech (*vāc*) addressed : ‘Thou art a Brahman-slayer, Lord of a hundred powers (*śatakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>.’

ब्राह्मी hm<sup>1</sup>rbfk, तीत्रा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—यस्माद् hm<sup>1</sup>rbfk, यस्त्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhuvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) ‘O Waters’ (*āpah* : x. 9), for the removal of that unpropitious sin.

सुविर् bfr, सुविर् Am<sup>1</sup>.—पनुत्यर्थं MSS. and r (cp. various readings of रोगापनुत्ति above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9; see Ārṣānukramaṇī x. 3; Sarvānukramaṇī on RV. x. 9.

154. Yama rejects Yamī who solicits him with a view to sexual intercourse : the dialogue, ‘Hither, indeed’ (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am<sup>1</sup>, ओ चित्सखायं (the fuller pratīka) B.

155. The two (hymns beginning) ‘The bull’ (*vr̥ṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) ‘I yoke for you’ (*yujē vām* : x. 13) the two oblation carts are praised together. In ‘Him who has passed away’ (*pareyivāmsam* : x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामञ्च B, युजेयितेन Am<sup>1</sup> (युज्ये<sup>०</sup> r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—परेयिवांसमित्यञ्च bfr, परेयिवांसमित्यित्यञ्च hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, त्येत(त्सूयते) d, परेयिवांसं सूक्तेऽस्य m<sup>1</sup>.—155<sup>d</sup>, 156<sup>abc</sup>, and  
II. K k



सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with सुयते and 156<sup>d</sup> begins with संसूयन्ते).

<sup>a</sup> Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madhyamāḥ pitarāḥ* in RV. x. 15. 1, remarks: *mādhyamiko yama ity āhus, tasmān mādhyamīkūn pitṛn manyante.*

156. Then the Atharvans, the Bhṛguś, the Āngirases, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagaṇa*) connected with heaven (*dyubhakti*).

ङ्क्विरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽङ्क्विरसः br, पितरो पितरः fk.—सह hdm<sup>1</sup>bfk, च ह r.—तच hdkr, त्वच bfm<sup>1</sup>.—The end of the *varga* is here marked by ३९ in hm<sup>1</sup>b<sup>f</sup>, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Āngirases in the formulas; for in the verse 'Vivasvat' (*viva-svantam* : x. 14. 5<sup>e</sup>) he (himself appears as) a Father.

संसुतो दृश्यते bfk r, दृश्यते संसुतो m<sup>1</sup>.—मन्त्रेषु वज्रशः पादे bfk r, मन्त्रेषु वज्रशपादे m<sup>1</sup>.—157-159<sup>ab</sup> are found in B and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samskārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi* : x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava* : x. 14. 10-12) the two dogs<sup>a</sup> (are praised). The following (hymn) 'Let them arise' (*ud iratām* : x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरताम् f, उदीरिताम् b, उदीरितम् kr.

<sup>a</sup> Cp. Sarvānukramaṇī: *tṛcaḥ śvabhyām.*  
pitṛyam.

<sup>b</sup> Cp. Sarvānukramaṇī: *udiratām . .*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras: the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharākṣas<sup>a</sup>.

उत्तरेण तु hm<sup>1</sup>r<sup>3</sup>, परेणेव r.—160<sup>ab</sup> is found in Am<sup>1</sup> only, not in bfr<sup>2</sup>r<sup>5</sup> (nor presumably r<sup>7</sup>).—च अम<sup>०</sup> r, च म<sup>०</sup> hd, चाम<sup>०</sup> fk, वाम<sup>०</sup> b.—सहरक्षा च नाम यः B, सहरक्षणा सह A, सहरक्षणा यमः m<sup>1</sup>.

<sup>a</sup> That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharākṣas*, of the demons.

161. Now with regard to these (*tatra*) the (hymn) 'Not him' (*mainam*: x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

लेतत्कव्यवाहनसंयुतिः Am<sup>1</sup>, त्वाह कव्यवाहनमेव तु B (तु bfk, च r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).—देवस्य hm<sup>1</sup>r<sup>3</sup>f, दैवस्य br<sup>5</sup>, देवस्य kr.—सुरस्य च Am<sup>1</sup>, सुरस्य तु B.—The end of the *varga* is here marked by ३२ in hm<sup>1</sup>bfk, not in d.

### 33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭr<sup>a</sup> had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

त्रिशिराः सह hm<sup>1</sup>bfs (RV.), (०युस्) त्रिशिराविह n, सदृशी च ह r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (०युस्) त्रिशिराश्च ह s (AV.).—सरण्यूं rs (RV.), सरण्यूं hds (AV.), सरण्यूं bfk.

<sup>a</sup> The following story, vi. 162–vii. 6, is quoted in the Nītimafjari on RV. i. 116. 6 and by Sāyaṇa on RV. vii. 72. 2 as well as AV. xviii. 1. 53 (cp. the quotations from the BD. and the Nītimafjari in M. M.'s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's Zeitschrift, vol. i, p. 442. It is also translated by Muir, Original Sanskrit Texts, vol. v, p. 228. Cp. Nirukta xii. 10, 11 on the story of Saranyū, and Roth, Erläuterungen, p. 161. Sāyaṇa also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, Sanskrit Reader, notes, p. 381.

163. Then Yama and Yamī were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरण्यूं s, सरण्य्या br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सरण्योर् m<sup>1</sup>, सरण्योर् f, सरण्यूं hd, सरण्यूं n.—जज्ञाते hm<sup>1</sup>rbfkn (Nirukta xii. 10), जाते ते s.—तौ चायुभौ hm<sup>1</sup>rbfk, तावयुभौ s.—यमावेव MSS. rs, यमौ स्वातां s (AV.).—यमः hm<sup>1</sup>rs, यमौ bfk. The last pāda in Sāyaṇa (RV.) reads: ह्यास्तां यम्या च वै यमः.—The end of the *varga* is here marked by ३३ in hfk, not in m<sup>1</sup>bd.—The last pāda is repeated in b, not in f.

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

रुद्धा m<sup>1</sup>rs, रुष्टा bfk, सृष्टा hd, वृष्टा ns (AV.), दृष्टा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मिथुनं MSS. rs, तथुनं s (AV.).—भूत्वापचक्रमे bfkrs, भूत्वा प्रचक्रमे s (cp. Nirukta xii. 10: प्रदुद्राव), भूत्वापचक्रमे hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>.

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तस्यामजयन् m<sup>1</sup>bfkrns, तस्यां प्रजयन् hd.—राजर्विरभवत्सोऽपि Am<sup>1</sup>, राजर्वि-  
रासीत् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvaṣṭr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय m<sup>1</sup>br, विज्ञाय hdr<sup>3</sup>, विज्ञानाय f.—अश्वरूपिणीं hbrs (AV.), अश्वसूरणी  
fk, आश्वरूपिणीं s.—वाजी MSS. rs, अश्वो s (AV.).—सलक्षणः m<sup>1</sup>bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, स्वलक्षणः  
hdr<sup>3</sup>, अश्वलक्षणः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरण्युश्च Am<sup>1</sup>, सरण्युस्तं Bn, सरण्युस्तु s, सरण्युश्च s (AV.).—विदित्वा Am<sup>1</sup>, विज्ञाय  
Bns.—रुद्धा-रुष्टा-सृष्टा-वृष्टा-दृष्टा hm<sup>1</sup>rfs, हररूपिणम् b, हरिरूपिणम् r<sup>7</sup>.—मैथुनायोपचक्राम hm<sup>1</sup>r,  
मैथुनायापचक्राम b, मिथुनायापचक्राम r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, मिनायोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

वेगेन MSS. rs, योगेन s (AV.).—शुक्रं fkdns, शुक्रं hm<sup>1</sup>s (AV.), स्रक् b.—उपा-  
जिघ्रक्ष bfr, उपजिघ्रक्ष hdk, उपजिघ्रति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>s (AV.).—तच्छुक्रं rns, तच्छुक्रं d, तच्छुक्रं b,  
तच्छुक्रं f, तच्छुक्रं hm<sup>1</sup>s (AV.).—The end of the *varga* is here marked by १ in bfk, not  
in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins'<sup>a</sup>.

आघ्रातम चाक्कुक्रात् rnf (°कु° f), °माचाक्कुक्रात् b, °माचाशुक्रात् h, °माचाशुक्रात् d, °माचाक्कुक्रात् k, आघ्राणमाचाक्कुक्रं तत् s.—यौ सुताव्<sup>hm<sup>1</sup>bs</sup>, यौ सुताव्<sup>fkr</sup>, यौ तु ताव्<sup>s</sup> (AV.), यौ तु तौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अश्विनाव्<sup>hdm<sup>1</sup>b fkrns</sup>, वाजिनाव्<sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>.

<sup>a</sup> The quotation ends here in Sāyaṇa (RV. and AV.), but the Nītimafjarī quotes 7<sup>ab</sup> also.

7. Yāska regards this as a story<sup>a</sup> of Vivasvat and Tvaṣṭr together in the couplet 'Tvaṣṭr' (*tvaṣṭā*: x. 17. 1, 2) which has Saranyū for its deity.

दृचे hdm<sup>1</sup>r b f k, तृचे r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10: *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (*pūṣā*: x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni<sup>a</sup>; even the third (3<sup>e</sup>) may optionally (*vā*) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also<sup>b</sup> (addressed to him).

द्वावामेयाव्<sup>r<sup>5</sup>r<sup>7</sup></sup>, द्वावामेयाव्<sup>f k</sup>, द्वावामेयाव्<sup>b</sup>, द्वौ त्वामेयाव्<sup>r</sup>, द्वौ त्वामेयाव्<sup>h d</sup>.—पौष्णस्त्रिस्तयाः परासु याः hm<sup>1</sup>r, पौष्ण पौष्णस्तयाः पौष्णस्त्रिस्तयाः b, पौष्ण पौष्णस्तया परपस्त्रिचः f, पौष्णः पौष्णस्तयापरसुचः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. <sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsaḥ*: 11–13), Soma is praised indirectly (*parokṣa*).

सृगधिका hr, तृगधिका d, तु त्रिका b, तु त्रिका r<sup>5</sup>r<sup>7</sup>, त्रिका fkr<sup>2</sup>.

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अद्देवता<sup>o</sup> hm<sup>1</sup>r, अद्देवत्या<sup>o</sup> b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वादो वा hm<sup>1</sup>r, वाहः b, वादः fk.—  
मृत्योरत्ये m<sup>1</sup>, मृत्योरत्ये hd, मृत्योरन्ते r, मृत्योः चाती b, मृत्यो शान्ती f.—कृत्ताश्च m<sup>1</sup>r,  
कृत्ताश्च hd, कृत्तास्तु br<sup>5</sup>, कृत्तिर्मसि f.—The end of the *varga* is here marked by २ in bfk,  
not in hdm<sup>1</sup>.

<sup>a</sup> The correct pratika is *payasvatīh*.  
devatāh; AGS. iv. 6. 10.

<sup>b</sup> Cp. *Sarvānukramaṇī*: *catasro mṛtyu-*  
<sup>c</sup> Cp. below, vii. 15: *antyakarmaṇi*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imaṃ jīvebhyaḥ*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)<sup>a</sup>.

आशास्ते m<sup>1</sup>fk, आशास्त br.—इमे ज्यो r, इमो ज्यो b, इमे यो m<sup>1</sup>, इमो यो (जीवनं) f.—आशास्ते m<sup>1</sup>kr, अस्त f, आशास्ताक् b.—तेभ्यः परिधिकर्मणि br, सूतेभ्यः परि-  
कर्मणि fkm<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4: *imaṃ jīvebhyaḥ paridhiṃ dadhāmi*; cp. *Sāyaṇa*; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātṛ; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*añjana*)<sup>a</sup>.

तथैवाञ्जनकर्मणि B, तथा परिधिकर्मणि A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *añjana*.—This śloka is wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7: *imā nārī . . āñjanena sarpiṣā saṃ viśantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud īrṣva nārī*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यनुरोहति m<sup>1</sup>, मृतं पत्न्यनुरोहति hd, मृतपत्नी तु रोहति r, मृतं पत्नी तु रोहति fk, मृतं पत्नीं तु रोहति b, मृतमन्वाहरोहति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—निगद्य m<sup>1</sup>, निगत्वा hdr<sup>3</sup>, निगदात् bfk, निगता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of b: *mṛtaṃ patnīm tu rohatiṃ*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. R̥gvidhāna iii. 8. 4: *devaro 'nvārurukṣantīm ud īrṣveti nivartayet*; and with *rohatiṃ* cp. below, vii. 130: *sūryām ārohatiṃ patīm*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> That is, by burning herself with him on the funeral pyre. On the whole history of *Safī* see Jolly, Recht und Sitte, in Bühler and Kielhorn's Encyclopaedia of Indo-Aryan Research, vol. ii, part 8, p. 67 ff.; cp. also Lanman, Sanskrit Reader, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuḥ*: x. 18. 9)<sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and m<sup>1</sup> only.—The second line follows the reading of B; the reading of Am<sup>1</sup> is:

शान्थर्थं च वपत्यस्यां धनुरित्युत्तरामृचम् । (वपत्य° r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, वपत्य° h).

I have preferred the former, as it follows the text of the RV. (धनुर्हस्तादाददानो मृतस्य) and as वपत्य in A seems to make no sense.—यस्मादेताः (= वृचः) B, यस्मादेते (= वृचः) Am<sup>1</sup>: cp. next śloka.—रमशानि चान्थकर्मणि B, रमशानिष्वन्थकर्म सु Am<sup>1</sup> (°ष्वन्थ° hdm<sup>1</sup>, °ष्वन्थ° r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—The end of the *varga* is here marked by ३ in bfk, not in hd.

<sup>a</sup> Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9)<sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned<sup>b</sup>, one should state the deity from the ceremony.

तृचस्यास्य r, तृचस्यादौ bfk, तृचस्यास्य Am<sup>1</sup>.—देवतां मृत्युर् r, देवता मृत्युर् hdm<sup>1</sup>, देवता मृत्युम् b, देवता मृत्युक् fk.

<sup>a</sup> I have preferred the reading *trcasya* to *dorcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramāṇī states RV. x. 18. 7-13 to be *pitrmedhāḥ*. <sup>b</sup> Cp. note <sup>a</sup> on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रजापतिरसंभवे hm<sup>1</sup>r bfk, प्रजापतिरिदं जगौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramāṇī on the last stanza of RV. x. 18: *antyā . . prajāpatyā vā sāgniruktā*; on which Śaṅguruśiṣya remarks: *sā cāgniruktā: aprakāśadevatābhidhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*praticine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come'<sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> (°हानि अप° r, °हान्यप° hdm<sup>1</sup>). The reading of B is:

प्रतीचीनञ्चं त्वेतामपवृज्योत्तरासु तत् । (°ज्योतरासु bfk).

19. अहःसु Am<sup>1</sup>, अहसु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अहस b.—दधुर m<sup>1</sup>, दधुर r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधुर hdr bfk (RV. x. 18. 14: प्रतीचीनि मामहनि . . दधुः).—इत्याशास्ते r, इत्याशास्ते b, इत्याशास्त f, अभ्याशास्ते Am<sup>1</sup>.—त्ययाशिरः r, त्वयाशिरः b, °त्युपाशिरः f, समाशिरः hdm<sup>1</sup>r<sup>3</sup>.—मां rf (RV.), मा m<sup>1</sup> bk.—प्रयतः fkr<sup>2</sup>, प्रपतः b, द्रयतः r, प्रेतः m<sup>1</sup>.—समजीवयन् bfr, °यत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18: *praticine mām ahani śvāḥ parṇam ivā dadhuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (*yathā*) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadhuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhvam* : x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza : 1<sup>ed</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

इतीदं तु A, इतीयं तु m<sup>1</sup>, इदं सूक्तं B.—प्रथमायासु Am<sup>1</sup>, प्रथमायास B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

<sup>a</sup> Cp. Sarvānukramaṇī: āpaṃ gavyaṃ vā . . agniṣomīyo dvītiyo 'rdharcaḥ.

### 5. Deities of RV. x. 19–27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्तमुच्यते Am<sup>1</sup>, सूक्तमुत्तरम् B.

<sup>a</sup> 'Both the gods' (*ubhau devau*) is rather vague : the two mentioned in the second stanza are Indra and Agni. The Sarvānukramaṇī makes no reference to the deities of RV. x. 19. 2 and 6. <sup>b</sup> Meyer, *Ṛgvidhāna*, p. xxviii, thinks this line is here regarded as a whole hymn. <sup>c</sup> This hymn begins with a single verse instead of a stanza : *bhadrām no api vātaya manaḥ*. The Sarvānukramaṇī remarks : *ādyāṅkapadā, pāda eva vā śāntyarthāḥ*. On this pāda cp. Oldenberg, *Prolegomena*, p. 511. 21<sup>c</sup> = *Ṛgvidhāna* iii. 8. 6<sup>a</sup>; cp. the whole śloka there :

*daśākṣaraṃ tu śāntyartham bhadrām na iti saṃsmaret ;  
nityam jāpec chucir bhūtvā : mānasaṃ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha* : x. 22–24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam* : x. 24. 4–6) addressed to the Aśvins.

ऐन्द्रायाम् Am<sup>1</sup>b, ऐन्द्राम् fk, ऐन्द्राय r.

23. 'Happy' (*bhadrām* : x. 25) is addressed to Soma; 'Forth indeed' (*pra hi* : x. 26) is addressed to Pūṣan. The three following (beginning) 'It shall be' (*asat* : x. 27–29) are addressed to Indra : with the first (27) of these (Indra), being exhilarated, proclaims his deeds ;

पराशसत् hm<sup>1</sup>bfk, पराशतः r.—मत्तः सन् hm<sup>1</sup>rb, मत्तः स r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मत्तेन f, मतेन k.



24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u : x. 27. 7-14*)<sup>b</sup>.

पाति Am<sup>1</sup>, वाति B.—°सिन्नष्टाभिर् B, °सिन्नर्धर्चे तु Am<sup>1</sup>.—°भूर्विति Am<sup>1</sup>, °भूरिति B.

<sup>a</sup> Cp. above, iv. 34: *parās tu kathayanty agniṃ yathā varṣati pāti ca*. <sup>b</sup> The details regarding x. 27 given in this and the following śloka (24-29) are altogether passed over in the Sarvānukramāṇī. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramāṇī.

25. (The stanza) 'Seven' (*sapta : x. 27. 15*) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fattened ram' (*pīvānaṃ meṣam : 17*) adores Agni, Indra and Soma:

मरुत सौति hdbfk, मरुतः सौति r.—सौति वज्रम् A, पर्जन्यं सौत्यु° B.—The end of the *varga* is here marked by ५ in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so: 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>ed</sup>). 'Crying aloud' (*vi krośanāsaḥ : 18*) (praises) Agni, but the next (stanza) Sūrya (19).

धर्चोऽपरस् B, धर्चोत्तरस् Am<sup>1</sup>.—सूर्यमेव तु Am<sup>1</sup>, सूर्यमर्चति B.

27. 'These two of mine' (*etau me : x. 27. 20*) and 'This which' (*ayaṃ yaḥ : 21*)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vrkṣe-vrkṣe : 22*) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām : 23*) the three

27<sup>ab</sup> follows the reading of hm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is:

एता उमौ त्वेताविति सूयेति वज्रमुत्तरा ।

चैद् bfr, चैद् k, (धनु)विद्गो hδ, चैद्गो r<sup>3</sup>, चैद्गो m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada : x. 27. 23<sup>d</sup>*) both Sun and Wind are praised together.

अन्धे hm<sup>1</sup>r, अन्धो bfk.—सूयेति च पदे r, सूयते च पदे bfk, पदे संसूयते hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा <sup>hm<sup>1</sup>rb</sup>, सूर्यश्च एव वा <sup>fk</sup>.—विश्वो ह्यन्यस्तु <sup>Am<sup>1</sup></sup>, विश्वो हीत्यथ <sup>bfk</sup>, विश्वो हीत्यच <sup>r</sup>.—संवाद ऋषेः <sup>hm<sup>1</sup>r</sup>, संवादमृषे <sup>f</sup>, संवादो मृषे <sup>k</sup>, संवादं मृषेः <sup>b</sup>.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's <sup>a</sup>.

B The daughter-in-law of Indra <sup>b</sup>, seeing the gods had come, but Śakra had not come

30<sup>ab</sup> follows the reading of B; the reading of Am<sup>1</sup> is:

युग्मा एव तु शक्रस्य चयुग्मा एव तु त्वृषेः । (°क्रस्यायु<sup>o</sup> hdm<sup>1</sup>).

सुषेन्द्रस्या<sup>o</sup> <sup>m<sup>1</sup>r</sup>, सुषेद्रस्या<sup>o</sup> <sup>fk</sup>, सुषेन्द्रस्या<sup>o</sup> <sup>b</sup> (रुद्रस्य सुषा S).—°गतान्देवान् <sup>r</sup>, °गतान्देवा <sup>m<sup>1</sup></sup>, °गतां देवी <sup>b</sup>, °गता देवा <sup>fk</sup>.—30<sup>cd</sup>–32 are found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ६ in bfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya yujah, śiṣṭā ṛṣeh*; Ār.ānukramaṇī x. 12: *indro yujām ṛcām ... śiṣṭānām vasukrah*.

<sup>b</sup> Cp. Ār.ānukramaṇī x. 11: *indrasnuṣā vasukrasya patnī*; Sarvānukramaṇī: *indrasya snuṣā*.

### 7. Deities of RV. x. 30–33.

B 31. to the sacrifice, addressed (him) in the third person (*paro-kṣavat*)<sup>a</sup> (saying): 'My father-in-law has not come; should he come, he would eat grain and would drink Soma<sup>b</sup>.'

यज्ञं <sup>m<sup>1</sup>b</sup>bfk, यज्ञे <sup>r</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *indrasya snuṣā parokṣavad indram āha*. This is clearly based on 30<sup>d</sup> and 31<sup>a</sup>, both found in B only.

<sup>b</sup> Cp. RV. x. 28. 1: *mama .. śvaśuro nā jagāma: jakṣiyād dhānā uta somaṃ papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चणादित्य <sup>m<sup>1</sup>b</sup>, चणादित्य <sup>k</sup>, चणादित्य <sup>f</sup>, चणादित्य <sup>r</sup>.—वेबामुत्तरस्याम् <sup>m<sup>1</sup>r</sup>, वेबामुत्तरस्याम् <sup>f</sup>, वेबामुत्तरस्याम् <sup>b</sup>.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apāṃ napāt*) with the third and the fourth (stanza).

तृतीयया  $hm^1r$ , तृतीयेया  $b$ , तृतीयेयां  $fk$ . — चतुर्थ्या  $hm^1rbf$ , चतुर्थ्या  $k$ . — सुतो  $hm^1r^3B$ , सुति:  $r$ .

34. Now (the hymn) which (begins) ‘Hither’ ( $\tilde{a}$ : x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ ( $pra$ : x. 32), is addressed to Indra. One (stanza) ‘Onward me’ ( $pramā$ : x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ ( $saṃ mā$ : 2, 3) is addressed to Indra.

एति  $hm^1f$ , एती  $b$ , एदी  $k$ , प्रति  $r$ . — वैश्वदेवं तु  $Am^1$ , वैश्वदेवं तत्  $B$ . — उत्तरम्  $Am^1$ , उत्तमम्  $B$ . — सं मेघेन्द्रो  $hm^1rbfk$ , तस्यास्त्वेन्द्रो  $r^1r^4r^6$ . — वृचः  $m^1rbfk$ , बृचः  $hr^3$ .

35. The following two (stanzas) adore Kuruśravaṇa Trāsadaśyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्चतः  $b$ , अर्चन्तः  $r^2r^5r^7$ , अर्चन्त  $fk$ , अर्चन्ति  $Am^1$ . — परे द्वे  $hm^1rbfk$ , पराः षट्  $r^1r^4r^6$ . — चासदस्यवम्  $hm^1r$ , चासदस्यव  $bfk$ . — तन्नपातम्  $hm^1b$ , तन्नःपातम्  $fk$ , तं नपातम्  $r$ . — The end of the *varga* is here marked by ७ in  $bfk$ , not in  $hdm^1$ .

<sup>a</sup> Cp. Sarvānukramaṇī: द्वे कुरुश्रवणस्य चासदस्यवस्य दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35–44.

36. four<sup>a</sup> (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6–9) consoled his (Mitrātithi’s) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) ‘The lively’ (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्रविषा इति  $bkr$ , प्रविषा मेति  $hdm^1$ . The Sarvānukramaṇī has the former *prātika*.

<sup>a</sup> Another instance of *caturbhiḥ* = *catasrbhiḥ*. <sup>b</sup> *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napān mitrātithēr thi*. See also Sarvānukramaṇī: *mṛte mitrātithau ājñī . . ṛṣir upamaśravasaṃ putram asya (kuruśravaṇasya) vyaśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अचाचान् hdm<sup>1</sup>s, तचाचान् b fkr<sup>2</sup>r<sup>5</sup>ṣ.—37<sup>a</sup> in Sāyaṇa reads: अच द्वादशचांस्तीति.—नवम्याया च hm<sup>1</sup>rṣs, व्याथ B.—चानुशासति hm<sup>1</sup>r, चानुशास्ति ṣ.—137<sup>cd</sup> (चयोदशी &c.) is found in hdm<sup>1</sup>rṣs only, not in b fkr<sup>2</sup>r<sup>5</sup>.—अचांसु शेषा निन्दन्ति hdm<sup>1</sup>, अचांसु शेषानिन्दन्ति r, अचांसु शे° r<sup>5</sup>, अचोसु शेषानैद्रत्य° f, अचांसुत् शेषां निद्रत्य° b.

<sup>a</sup> The first four pādas of 37 are quoted by Śaḍguruśiṣya, while the fifth is expanded by him as follows: *śiṣṭābhir navabhis tv akṣāḥ kitavaś caiva nindyante*. Sāyaṇa also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 11.

<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣakṣīpraśamsā cālṣakitavanindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12–14), to be addressed to Savitr; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namaḥ* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमैन्द्रम् m<sup>1</sup>kr, सौर्यमिन्द्रम् bhd, सौर्यमन्द्रम् f.—षष्ठा तु याः सुताः m<sup>1</sup>r, षष्ठा तु याः सुताः hd, षष्ठां तु संसुता b, षष्ठां तु संसुतः kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, षष्ठां तु संसुत f.—निपातिनीक्षाः hdr, निपातिनी ताः m<sup>1</sup>, निपातिनीक्षाः B.—सूक्तानो B, सूक्तान्यो Am<sup>1</sup>.—वैश्वदेवो B, वैश्वदेव्यो Am<sup>1</sup>. The form वैश्वदेव्य, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूक्तान्यो.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yaḥ* : x. 39–41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

*pra-*: x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Bṛhaspati<sup>b</sup> is praised.

चीणि ऐन्द्रा° r, चीखेन्द्रा° hdbfk.—°त्तमायास्तु सतोऽर्धर्चे r, °त्तमायास्तु सतोऽर्धर्चे k, °त्तमायास्तु सतोऽर्धर्चे fr<sup>5</sup> (या: r<sup>5</sup>), °त्तमायास्तु सतोऽर्धर्चे b, °त्तमायास्तु सतोऽर्धर्चे तु Am<sup>1</sup> (स्वर्ध° hdm<sup>1</sup>).—40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā).—The end of the *varga* is here marked by ८ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The Sarvānukramaṇī does not mention Bṛhaspati in the refrain of RV. x. 42-44.

### 9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12°) and the All-gods: 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

°त्मेन तु B, °त्तमा तु या Am<sup>1</sup>.—पक्षो Bhm<sup>1</sup>i<sup>3</sup>, पक्षा° r.

<sup>a</sup> The Sarvānukramaṇī makes no mention of this hemistich.

B 42. <sup>a</sup> Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्टिं fm<sup>1</sup>, षष्टि° bkrrn.—42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the Nītimāñjarī on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिन्तां fm<sup>1</sup>bn, महती चिन्ता r, महती चिन्ता k.—प्रपद्ये हं m<sup>1</sup>rn(g), प्रपद्ये ह b, प्रपद्यो हं fk, प्रपद्याहं n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यद्येतो m<sup>1</sup>rn(g), यद्येतो fk, यद्यान्ती b, तथेती n.—मामकक्षात m<sup>1</sup>bfkrrn(g), मामकौ तात n.—आराध्यावाप r, आराध्यावाय b, आराधावप fk, आराध्वय m<sup>1</sup>, आराध्वान्त n, आराध्व प्राप n(g).—°भूतहन्ते fkr, °भूतहन्ते m<sup>1</sup>br<sup>5</sup>.—विषम् m<sup>1</sup>fkr, धियम् r<sup>5</sup>, धिपम् b.—44<sup>cd</sup> (आयुरा° &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

रूपवन्तां च rn, रूपवन्तां च b, रूपन्ता चैव f, रूपता चैव m<sup>1</sup>k.—प्रादुः MSS. and r, सिद्धाः n.—ये स्तोष्येते bfk n, यी स्तोष्येते m<sup>1</sup>, यैः स्तोष्येते r.—मयाश्विनी bfr n(g), ममाश्विनी kn.—The end of the *varga* is here marked by ९ in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stoṣyete* or *yais toṣyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tuṣ*, I feel no doubt that *stoṣyete* is the form intended (cp. 46: *stutau* . . *aśvinau* . . *prītau*).

### 10. Story of Ghōṣā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सुक्ते द्वे यो वां परि m<sup>1</sup>n, सूक्तानि द्वे यो वां परि fk, सूक्तानि त्रीणि घोषा r, सूक्तानि त्रीणि घोषा b.—भगान्तरम् m<sup>1</sup>bfk n(g), भगान्तरे n.

47. विजरागोगां rn(g), विजरांरोगा k, विजरांरोगा bf, विजरांरोगा m<sup>1</sup>, विजरांरोगा n.—सुभगां m<sup>1</sup>rn, सुभमां fk, सुभमां b.—सुहस्थं च सुतं rn, सुहस्थश्च सुतं f, सुहस्थं स्वसुतं m<sup>1</sup>, सुहस्थसुतं b.—मुनिम् m<sup>1</sup>bfk r, मुनेः n, मनोः r<sup>6</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparṇābhyām*)<sup>a</sup> gave to Ghōṣā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājuraḥ*: x. 39. 3).

ददतुस्तु m<sup>1</sup>bfk, ददतुस्तौ r.—यन्नासत्येति m<sup>1</sup>br, यं नासत्येति f, ये नासत्येति kr<sup>2</sup>.—कीर्त्येति m<sup>1</sup>bfk, कीर्तयति r.—काशीवत्यै r, काशीवता fk, कशीवता m<sup>1</sup>b.—न तस्यामाचुरो नया f, न तस्यामाचुरो नया m<sup>1</sup>, न तस्यां माचुरो नया kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न तस्यामाचुरो मया b, तथा ददतुरोजसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note <sup>5</sup>) his A MSS. (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) do not contain the passage, and his three B MSS. (r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>) have the reading न तस्यां माचुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

<sup>a</sup> This is probably meant to express that the Aśvins granted Ghōṣā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities<sup>a</sup>.

सेच्छन्ती hm<sup>1</sup>fk, सेच्छती r (इच्छन्ती S).—सुमहत्तपः hm<sup>1</sup>rk, सुमहत्तमः f, सुमहन्तपः b.—The end of the *varga* is here marked by १० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

<sup>a</sup> Cp. Sarvānukramaṇī: *vikunṭhā nāmāsuriṇḍratulyaṃ putram ichantī mahat tapas tepe*.

### 11. Story of Indra Vaikunṭha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her<sup>a</sup>, as he wished to slay the Daityas and Dānavas.

कामाँक्षे f, कामाक्षे k, कामांक्षे m<sup>1</sup>, कामां लेभि h<sup>1</sup>d, कामा लेभि b, कामं लेभि i<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विविधान् वरान् m<sup>1</sup>b<sup>1</sup>fk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्यां h<sup>1</sup>dm<sup>1</sup>rb, तस्यां f<sup>1</sup>k(S).

<sup>a</sup> Cp. Sarvānukramaṇī: *tasyāḥ svayam evendraḥ putro jajñe*.

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties<sup>a</sup> and seven groups of seven.

एकदा दानवेः h<sup>1</sup>dfk, एकदानवेः m<sup>1</sup>, एकश्च दानवेः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: the reading of h<sup>1</sup>dfk is the more probable, because the one दा would easily drop out before the other (as in m<sup>1</sup>), and to write एकश्च would be an obvious way of replacing the lacking syllable.—समसज्यतः b, समसज्यते f<sup>1</sup>k, समसज्यत r, समसज्यति h<sup>1</sup>dm<sup>1</sup>.—तेषां hm<sup>1</sup>r, तेषां b<sup>1</sup>fk.—सप्त-कान् B, सप्तधा Am<sup>1</sup>.

<sup>a</sup> With *jaghāna teṣāṃ navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Cp. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्वा r, मित्वा hdm<sup>1</sup>b, जित्वा fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्वबाहु° hm<sup>1</sup>r, स्वबल° bfk.—हेम-  
रीष्यायसी: Bm<sup>1</sup>, हेमरीष्यायसी: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हेमरीष्यायसी hd.—हत्वा hdrfk, हित्वा b.—  
पृथिव्यादिव्यव° hdm<sup>1</sup>bfk, पृथिव्यादिव्यव° r. Mr. A. B. Keith suggests the very neat  
correction पृथिव्यां दिव्यव° (i. e. diviava°) owing to पृथिव्यां and दिवि in 53. I have,  
however, retained the reading given in the text, because no MS. has an anusvāra, because  
व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा  
in यथास्थानं is well explained by the आदि in पृथिव्यादि.—52<sup>ad</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the  
race of Puloma, the archers, and in heaven the notorious (tān)  
offspring of Prahlāda.

युत्सादयामास hdm<sup>1</sup>, युक्त्वा° r, युत्सादयत्सर्वान् b, युक्त्वादयत्सर्वान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, युदयन्  
सर्वान् fk.—प्रह्लाद° fkr, प्रह्लाद° m<sup>1</sup>b, प्रह्लाद° hd.—दिवि Am<sup>1</sup>, अपि r, ऋषि b; fk omit  
two syllables in the last pāda: प्रह्लादतनयि.—This śloka in B comes after 55, but it is  
evidently in the right place here. Owing to this transposition the end of the *varga* is  
marked by ११ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and)  
puffed up with pride by reason of his might, he began to harass  
the gods, being infatuated by the craft of the Asuras.

राज्यं प्राप्य hm<sup>1</sup>fk, राज्यं प्राप r, राक्षस्य b.—This and the following śloka are  
omitted in r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura  
of unlimited power, they fled for succour to Saptagu, most excellent  
of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

बाध्यमानास्तु hdm<sup>1</sup>, बाध्यानास्तु b, बध्यमानास्तु r, बधिमानास्तु f, वेधिमानास्तु k.—  
तेनापि bfr, ते सर्वं m<sup>1</sup>, ते सार्धम् hd.—तत्प्रबोधाय r, तत्प्रबोधाय b, तत्प्रबोधाय fk,  
तत्प्रबोधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhvā cāṅtmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and  
(so) he praised him with the (hymn), 'We have grasped' (*jagr̥bhma*:  
x. 47)<sup>a</sup>, as he took him by the hand.

स चैनम् hm<sup>1</sup>r, स एनम् bk, स एतम् f.

<sup>a</sup> Cp. *Sarvānukramaṇī*: *jagr̥bhma* .. *saptagur vaikuṇṭham indraṃ tuṣṭāva*.



57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three<sup>a</sup> (hymns) 'I was' (*aham bhuvam* : x. 48-50);

ततः स hm<sup>1</sup>rb, ततस्तु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—बुद्धा r, बुद्धा fk, बुद्धा hdm<sup>1</sup>, बुद्धा b.—तुष्टावाहं hm<sup>1</sup>bf, तुष्टाव चाहं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तुष्टाव वाहं k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisaṃhr̥ṣṭa ātmānam uttarais tribhis tuṣṭāva*.

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma<sup>a</sup>—

यथाकरोत् Am<sup>1</sup>, यथाकरोत्स br, यथाकरोत्स fk.—व्यंसं hdm<sup>1</sup>fr, व्यंसं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, व्यंश k.—सोमपतिं hm<sup>1</sup>r, सोमपतिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो उपतिं b, सो उपति (नृप) fk, सोमपतिं r<sup>6</sup>.—The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

### 13. Story of Indra Vaikuṇṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattra*) on the Sarasvatī and others<sup>a</sup>—

वेदेहो hm<sup>1</sup>, वेदेहं r<sup>3</sup>, विदेहो bfk. —इजे च Am<sup>1</sup>, इजे स bfk. —सारस्वतादिभिः hm<sup>1</sup>rfk, सास्वतो दितिः b.

<sup>a</sup> This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तां r, शक्तिमत्तां b, शक्तिमत्तां m<sup>1</sup>fk. —व्यपाक्रियाम् b, व्यपाक्रिया f, व्यपाक्रिया m<sup>1</sup>, व्यपाक्रिया r.—नृषु सर्वेषु Am<sup>1</sup>, विश्वलोके fkr, विश्वलोके b.—आत्मनो Am<sup>1</sup>, आत्मने (वा०) B.—वार्पयच्चयः hm<sup>1</sup>r<sup>3</sup>, वार्पयच्चयम् f, वार्पयच्चयम् b, वार्पयच्चयम् r.

61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahaḥsuta <sup>c</sup> had been shattered by the Vāsaṭ call,

आतृषमी b, आतृषमी hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, आतृषमी (cp. v. r. vii. 116: वगीः and वामे) fk, आतृषमी n, अपी च rp, अपी तु r<sup>5</sup>r<sup>7</sup> (आतृष S).—सहःसुते b, स सुते p, सह सुते fk, सह सुतौ hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सहस सुते r<sup>5</sup>, सहसः सुतौ r, स्थितेयुते n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śaḍguruśiṣya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimañjarī on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrātṛṣv agnau*, is here confirmed. Only one letter (s) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramaṇī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa vr̥kṇeṣu bhrātṛṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahaḥsuta (shortened for the sake of metre to the compound form Sahaḥsuta). The last four are mentioned together in the Sarvānukramaṇī on RV. viii. 102: *agniḥ pāvakaḥ, sahasaḥ sutayor vāgnyor gr̥hapati-yaviṣṭhāyor vāṇyatorah*; according to Śaḍguruśiṣya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonāmnaḥ putrau*.

62. Agni Saucika departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपचक्राम Bn, अभिचक्राम Am<sup>1</sup>.—देवेभ्यः B, सीचीको Am<sup>1</sup>.—सीचीकोऽपिर् BS, भयादपिर् Am<sup>1</sup>p.

<sup>a</sup> Cp. Sarvānukramaṇī: *sauciko 'gnir apaḥ praviśya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

मी MSS., ऽस्मिन् n.—वेचन्त br, वेचन्त hdm<sup>1</sup>, वेचन्त f, वेचन्त p.—देवा हत्वा-सुरान् hdm<sup>1</sup>, हत्वा सर्वान्सुरान् b.—युधि hrm<sup>1</sup>p, मृधे fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuṇa <sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वरुणश्चान्वपश्यताम्  $hm^1rf$ , वरुणश्चैव पश्यताम्  $n$ , (यमे मेवा)वरुणौ चान्वपश्यताम्  $b$ .—उभावेनं  $Am^1p$ , उभौ चैनं  $bn$ .

<sup>a</sup> On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said: 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us; do thou, O brilliantly shining one, attend upon us;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

दृष्ट्वा देवास्त्वेनं  $hdrp$ , दृष्ट्वास्त्वेनं  $m^1$ , देवास्त्वेनम्  $bn$ , देवाः चैनं  $fk$ .—वरं  $Am^1$ , वरान्  $np$ , वरा  $b$ , वरं  $f$ , (वह)न्  $k$ .—चाक्षताम्  $hm^1np$ , चाक्षताम्  $b$ , चाक्षानः  $fk$ , मत्तश्च  $r$ .—देवयानान्  $m^1$ , देवयानात्  $f$ , ०जानात्  $k$ , देवयानां  $bn$ .—सुगान्पथः  $fm^1n$ , सुगान्पथः  $b$ .—The third line of 65 is found in  $b f k m^1 n$ , but not in  $hdr$ .

<sup>a</sup> The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *sarvān eva varān daduḥ* is used in 76.

66. Agni then answered them: 'What all ye gods have said to me I will do; but let the five races enjoy my priesthood'<sup>a</sup>—

०चाथ तानमिर्  $hrbk$ , ०च तदामिस्तान्  $p$ .—विश्वे देवा  $m^1rbfkn$ , विश्वानरा<sup>०</sup>  $r^1r^4r^6$ , विश्वे ब्रूत  $hdr^3$ , विश्वे कूत  $p$ .—यदूच माम्  $b$ , यदथ मा  $fk$ , यदाथ माम्  $m^1$ , यदात्य माम्  $r$ , ०य दातुं मा  $r^1r^4r^6$ , यथात्त माम्  $p$ , यथाक्रमात्  $hdr^3$ , प्रयच्छत  $n$ .—जुषन्तां तु  $Am^1p$ , जुषन्तां च  $B$ .—होचं  $hdm^1r^3pB$ , होचं  $r$ .

<sup>a</sup> Cp. RV. x. 53. 5: *pañca janā mama hotraṇi juṣantām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शाखामुख्यः  $hdm^1r^3bp$ , शाखामुख्यः  $fk$ , शाख्यमुख्यः  $r$ .—The end of the *varga* is here marked by १४ in  $b f k$ , not in  $hdm^1$ .

<sup>a</sup> That is, the Āhavanīya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons<sup>a</sup>;

B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons<sup>b</sup>:

मनुष्याः पितरो <sup>hm<sup>1</sup>r</sup>, मनुष्याः पशवो <sup>b<sup>1</sup>fk</sup>.—यक्षराक्षसाः <sup>m<sup>1</sup>bf</sup>, (असुरा) राक्षसा-  
स्तथा <sup>p</sup>.—68<sup>cd</sup> is found in <sup>m<sup>1</sup>bfk</sup>, but not in <sup>hd</sup>, nor is it mentioned in <sup>r</sup>.

<sup>a</sup> The last two are probably meant to form one group so as to make five altogether.

<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yaksas are there omitted: *gandharvāḥ pitaro devā asurā rakṣāṃsiṣṭy eke*. (Cp. JRAS., 1894, p. 20.) Here also the last two, Yaksas and Raksasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>cd</sup> have four classes in common: *pitarāḥ, devāḥ, gandharvāḥ, rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska <sup>a</sup> and Aupamanyava state these to be the five races. Śākaṭāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्त्रोपमन्यवावेतान् <sup>h<sup>1</sup>dr</sup>, यास्त्रोयमन्यवावेतान् <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup></sup>, यास्त्रोयमनचैवेतान् <sup>k</sup>,  
यास्त्रोपमनचैवेतान् <sup>p</sup>, यास्त्रोयमत् चैवेतान् <sup>b</sup>.

<sup>a</sup> In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note <sup>b</sup>) which is practically the same as that of 68<sup>cd</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākaṭāyana in 69<sup>cd</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>ab</sup> (the *rākṣasāḥ* being omitted): *devāḥ, manuṣyāḥ, gandharvāṣarasasāḥ, sarpāḥ, pitarāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*rtvij*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotṛ,' 'Adhvaryu,' 'Udgātṛ,' and 'Brahman.'

यजमानं च <sup>b</sup>, यजमानश्च <sup>h<sup>1</sup>dm<sup>1</sup>r<sup>1</sup>fk<sup>1</sup>p</sup>.—०ध्वर्युस्तथोद्गा० <sup>m<sup>1</sup></sup>, ०ध्वर्युश्च उद्गा० <sup>fkr<sup>2</sup></sup>,  
०ध्वर्युस्तथो० <sup>b</sup>.—ब्रह्मा चेति <sup>m<sup>1</sup></sup>, ब्रह्मणे तान् <sup>b</sup>, ब्राह्मणे तान् <sup>fkr<sup>2</sup></sup>.—वदन्ति तान् <sup>m<sup>1</sup></sup>, वदति  
तान् <sup>b</sup>, वदाति तान् <sup>fkr<sup>2</sup></sup>.—70<sup>cd</sup>-72 are found in <sup>b<sup>1</sup>fkr<sup>2</sup>m<sup>1</sup></sup>, but not in <sup>A</sup>.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya <sup>a</sup> Brāhmaṇa <sup>b</sup>—

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे चैव b, ब्राह्मणाश्चैव m<sup>1</sup>fkr<sup>2</sup>.—य यज्ञियाः b, य यज्ञियो fkr<sup>2</sup>, ययज्ञियाः n<sup>1</sup> (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in ofm<sup>1</sup>, not in k.

<sup>a</sup> See above, 69, note <sup>a</sup>. <sup>b</sup> 67-72<sup>ab</sup> is a parenthetical explanation of *pañca janāḥ*.

### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice <sup>a</sup>;

अध्वरेऽध्वरे hm<sup>1</sup>r, अध्वरे यरे b, अध्वरे (only) f, एवमध्वरे kr<sup>2</sup>.

<sup>a</sup> This and the following śloka are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

च यः पशुः hdm<sup>1</sup>r<sup>3</sup>b fkr<sup>2</sup>, पयः पशुः r, (सोम) वयः पशून् p.—मद्देवत्वानि m<sup>1</sup>n, मद्देवत्वा नु hdr<sup>3</sup>, मे देवत्वानि fkr<sup>2</sup>, मद्देवत्वानि bpr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—०देवतोऽसु च m<sup>1</sup>krp, देवतोऽसु च f, ०देवतोऽसु चं b, ०देवतोऽसु हि n, ०देवतसुचः hdr<sup>3</sup>.

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9<sup>c</sup>); and he (became) Śviṣṭakṛt (offering right sacrifice), to whom the three thousand, three hundred and nine

इत्येतत्प्रत्यर्धं r<sup>3</sup>, इत्येतत्प्रत्यर्धि hdrb f k, एवं प्रत्यर्चुः n.—यस्य Am<sup>1</sup>r<sup>5</sup>, तस्य b fkr<sup>2</sup>.—75<sup>ab</sup> is found in hdr<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>n, but is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>p.

76. and thirty gods<sup>a</sup> gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

चैव तु hm<sup>1</sup>r, चैव p, चैवास्व bf.—सर्वानेव hm<sup>1</sup>r, सर्वानेतान् bfp.—देवेः पुरस्कृतः hm<sup>1</sup>r, देवेभ्य संस्तुतः bfkn (०स्तो f).

<sup>a</sup> Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotṛ (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूयाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूयान्नानि hd, विधूमानि f, विधूयमानि k.—होचम hdm<sup>1</sup>r<sup>3</sup>bk, होचम fr: होच is the word used in RV. x. 51. 4.—दिव्यात्मा hdr, विश्वात्मा bfk.—The end of the *varga* is here marked by १६ in m<sup>1</sup>bfk, not in hd.

**17. Story of Agni's flight (concluded). RV. x. 54–57.**

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजं hd, सुगन्धे तेजं b, सुगंधं तजन् (०गत् kr<sup>2</sup>) fkr<sup>2</sup>.—स्नायु hdm<sup>1</sup>p, स्नायुः bfr, प्रायुः kr<sup>2</sup>, सुयु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *sūryaṃ caḥṣur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशास्तु hd, केशाश्च bfr.—नखानि च hm<sup>1</sup>rbfk, नखास्तथा p.—अन्त्राणि hdr, अंचानि fk, अंचाणि b.—चैवाप्यवका bfkp, शैवलास्त्वैव hdm<sup>1</sup>r.—०तशर्कराः hdm<sup>1</sup>bf kr<sup>2</sup>p, ०तशर्कराः r<sup>3</sup>, ०तर्कराः r.

<sup>a</sup> Between the two readings *caivāpy avakā* (B) and *śaivalās tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *śaivala* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'<sup>a</sup> (*mahat*: x. 51–53)

विविधा hdm<sup>1</sup>, विविध<sup>o</sup> fk, विविधं br.

<sup>a</sup> Cp. Sarvānukramaṇi: *agniḥ . . . devaiḥ samavadad uttarais tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tāṃ su te*: x. 54, 55)<sup>a</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhūṃ dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐन्द्रे सुते h m<sup>1</sup>r, ऐन्द्रसुते f k p, ऐं सुते b.—तु तां सु ते b k r, तु तां सु ते f, सुतां सु ते h, सुतां सुते d.—81<sup>cd</sup> and 82<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.

\* On the pratika *tām su te* see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahaḥsute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul <sup>a</sup>.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57)<sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

वैश्वदेवे च h m<sup>1</sup>r, देवस्या b, देवस्यां f k.—द्वितीयेऽर्थमणसृचः h d r<sup>3</sup>, द्वितीयेऽर्थमणो वृचः r, द्वितीयर्थणो वृचः m<sup>1</sup>, द्वितीये गिरिसां सुतिः f k r<sup>2</sup>, द्वितीये गिरिसां सुतिः b.—The end of the *varga* is here marked by १८ (instead of १७) in b f k, not at all in h d.

\* RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Cp. BD. vi. 134, 136. <sup>b</sup> This pāda (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Aṅgirasas in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp. 85<sup>b</sup>). र्थमणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by र्थ, with the consequent change of न to ण.

### 18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers <sup>a</sup> also (and) should be recited (in that sense) by priests (*ārtviṣa*)<sup>b</sup>. The hymn <sup>c</sup> (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमैन्द्रो द्वितीयापेयः h m<sup>1</sup>r b f k, प्रथमा त्वैन्द्रियेः 1 भी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तत्सोमदेवता h d m<sup>1</sup>r f k, चक्षोमदेवता b.—83<sup>b</sup> in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> appears as आर्त्विज्यामपः तु यत्, which is practically identical with 83<sup>d</sup>. This indicates that though 83<sup>cd</sup> does not occur in A (but in B m<sup>1</sup> only) it was known to the copyists of some A MSS.—आर्त्विजं यत्तद् b, आर्त्विजं यद् f, आर्त्विजं च षड् k r<sup>2</sup>, आर्त्विजं वा यद् m<sup>1</sup>.—उत्तरम् b m<sup>1</sup> f k r<sup>2</sup>.

\* The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Cp. Sāyaṇa's introductory remark on RV. x. 57: *mahāpitrayajñe 'py etad ṛtvigbhir japyam*. <sup>c</sup> *Sūktam* belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्त्रकामस्य  $m^1$ , पक्त्रकामस्य  $fkr^2$ , यक्त्रकामस्य  $b$ .—संमोहात्प्रवृत्तस्य  $fkr^2$ , सांमा-  
ह्नात्प्रवृत्तस्य  $b$ , संमोहाच्च विप्रवृत्तस्य  $m^1$ .—शत्रूणाभिहतस्य  $m^1$ , शत्रूणाभिहतस्य  $b$ , शत्रूणां  
दभिहतस्य  $fkr^2$ .—तु  $b fkr^2$ , च  $m^1$ .—This śloka is found in B and  $m^1$  only.

85. Subandhu's life is (here) recalled<sup>a</sup> (*jivāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku<sup>b</sup>, the Rathaprosṭha<sup>c</sup>, cast off<sup>d</sup> (*vyudasya*) his domestic priests

जीवावृत्तिः  $hm^1r$ , जीवाधूत्तिं  $b$ , जीवाधूर्तिं  $f$ , जीवाधूर्तिं  $k$ .—सुबन्धोर्वा  $hm^1b$ ,  
सुबन्धोर्वा  $fk$ , सबन्धोर्वा  $r$ .—यदि वा  $hm^1rb$ , यद् वा  $f$ , पाद् वा  $k$ .—मनसः स्तवः  $m^1r$ ,  
मनसः स्तवः  $hdbfk$  (°व  $bfk$ ).—°त्वाकी  $hdbfk$ , °त्वाकुः  $r^1r^4r^6$ , °त्वाके  $m^1$  (cp. v. r.  
96).—रथप्रोष्ठः  $br$ , रथप्रोष्ठाः  $f$ , रथप्रोष्ठाः  $kr^2$ , रथप्रोष्ठान्  $hr^3$ , °ष्ठान्  $d$ .

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84).

<sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *aiṣvāko rājāsamātiḥ*.

<sup>c</sup> Cp. RV. x. 60. 5: *asamātiṣu rathapro-*  
*ṣṭheṣu*.

<sup>d</sup> This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṃs tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*)<sup>a</sup>. The two crafty priests named Kirāta and Ākuli<sup>b</sup>

द्वैपदा ये  $hd$ , द्वैपदा ने  $b$ , द्वैपदान्ये  $m^1$ , द्वैपदान्ये  $f$ , द्वैपदान्ने  $k$ .—किराताकुली  $bkr$ ,  
किराताकुलि  $f$ , किराता कुली  $hdm^1r^3g$ , कली  $r^1r^4r^6r^5$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atrimaṇḍale*.

<sup>b</sup> On these two names cp. S.B. i. r. 4<sup>14</sup> and the Sātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best<sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधन्त  $hm^1r$ , पुरोवन्तौ  $fk$ , पुरोवन्तः  $b$ .—वसिष्ठौ  $hm^1r$ , वसिष्ठौ  $fk$ .—गत्वा  $hdr$ ,  
युक्ता  $fk$ , wanting in  $b$ .—गोपायनानभि  $hdm^1r$ , गोपायनान्नहि  $b$ , गोपायनान्नहि  $fk$ .—  
None of the MSS. mark the end of the eighteenth *varga*.

<sup>a</sup> Cp. Sarvānukramaṇī: *māyāvinau śreṣṭhatamau matvā purodadhe*; cp. Śaḍgurusīśya,  
p. 153.



## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायाबलाच्च hm<sup>1</sup>r, मायाच यौसाच्च b, मायात्वयात्वलाच्च f, मायात्वयात्वलाच्च k.—  
सुबन्धुम् hdm<sup>1</sup>rfk, वसुधम् b.—°मिपेततुः hdrb, मिथेचतुः f, °मिथेवतु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

स्वासुम् hm<sup>1</sup>rb, स्वसम् f, स्वम् k.—आलुच्य m<sup>1</sup>r, आलोच्य hdr<sup>3</sup>r<sup>5</sup>, आलुप्य r<sup>2</sup>,  
आलुप्य b, अमिलुप्य fk.—गतासौ hdm<sup>1</sup>r, धातरि bn, omitted in fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *subandhoḥ prāṇān ācikṣipatuḥ*. <sup>b</sup> 89<sup>ed</sup> and 90<sup>ab</sup> are quoted in the Nītimañjarī on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā*: x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat*: x. 58)<sup>a</sup>.

जेषुः hm<sup>1</sup>r, ययुः bfk.—मनश्चावर्तनं तस्य bfk(S), मनश्चावर्तनं तस्य r<sup>2</sup>, मनश्चावर्त-  
यन्तोऽस्य hdm<sup>1</sup>r.—भययुः hm<sup>1</sup>rb, भययः fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *mā . . . svastyayanam japtvā . . yat . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri*: x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)<sup>a</sup>.

मेषजार्थं hd, मेषजार्थं m<sup>1</sup>r (cp. RV. x. 59. 9: मेषजा).—तच्च hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, त्वच्च r, प्रेति  
bfk (the pratika of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

<sup>a</sup> Cp. Sarvānukramaṇī: *pra tāri . . . nirṛter apanodanārtham jepuḥ*.

92. Now the three verses 'Not at all' (*mo ṣu*: x. 59. 4<sup>ab</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asuniti.

मो ध्विति तु hm<sup>1</sup>r, मो ध्वित्यस्याः bf, मो ह्वित्यस्याः k.—नेर्ह्यती r, निर्ह्यती hdr<sup>3</sup> bfr<sup>2</sup>.—०नीतिः क्षुतिः परे h, ०नीतिक्षुतिः परे d, ०नीति क्षुतिः परा r, ०नीतिरतः परे bf, ०नीतिरतिः परे k.

<sup>a</sup> The statement of the Sarvānukramaṇī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska <sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १९ in bfr (not at all in hdm<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if 91<sup>ab</sup> is included) and leaving five and a half for the next.

<sup>a</sup> Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

## 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar naḥ*: x. 59. 7) for the alleviation (*śānti*) of Subandhu. The triplet 'Blessing' (*śam*: x. 58. 8–10) is to the Two Worlds (*rodasī*), while in the stanza 'Together' (*sam*: x. 59. 10) the (first) hemistich is addressed to Indra.

सोमश्च bkr, मश्च f, सोमक्षु hdm<sup>1</sup>.—अचि तु क्षृताः hdr<sup>3</sup>m<sup>1</sup>, इति तु क्षृता r, रिचः संक्षृताः b, अच संक्षृताः f, अच संक्षृतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble <sup>a</sup>.

वे hdm<sup>1</sup>r, ते bfr.—त्वय hdr, चैव m<sup>1</sup>, त्विद् b, (तुष्टुवि)त्विद् f, त्विद् k.

<sup>a</sup> Cp. Nirukta iv. 21: *rapo ripram iti pāpanāmanī bhavataḥ*.

96. Then with the four stanzas <sup>a</sup> 'Hither' (*ā*: x. 60. 1–4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā*: x. 60. 5).

ऐत्वाकुम् hdr, एत्वाकुस् f, ऐत्वाकु k, ऐत्वाकम् bm<sup>1</sup>: cp. the various readings above, vii. 85 and v. 14.

<sup>a</sup> Here we have *ṛgbhiś catasṛbhiḥ*, but in vi. 41 *ṛgbhiś caturbhiḥ*.

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्येति माता च hdr bfk, अगस्त्यस्य स्वसा माता n.—सुतः स bm<sup>1</sup>rs, सुतः स fk, सुतश्च h.d.—सत्रीडस् hdr, ब्रीलुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहृष्टः n.

<sup>a</sup> Cp. *Ārṣānukramaṇī* x. 24: *svasā agastyasya mātā eṣām*. <sup>b</sup> The following passage (97<sup>c</sup><sup>d</sup>—101) is quoted in *Sāyana* on RV. x. 60. 7. Parts of it (97—98<sup>a</sup><sup>b</sup>, 99<sup>c</sup><sup>d</sup>—100<sup>a</sup><sup>b</sup>) are also quoted in the *Nitimañjarī* on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a *dvipadā* hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhī*)<sup>b</sup> is the spirit

सूक्तेनाप्य<sup>o</sup> bfk n, सूक्तेनाथ r, सूक्तेनेषां Am<sup>1</sup>.—द्वैपदेन यथात्रिषु hm<sup>1</sup>r fkn (h)s, पदतृषु n, यदतृषु n(m), द्वैपदं यत्तदत्रिषु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वैपदं यत्तदंदिषु b.—अप्तिरप्यत्र<sup>o</sup> hdm<sup>1</sup>, अपि-रित्यत्र<sup>o</sup> r, अथाप्तिरत्र<sup>o</sup> bfs, अथाप्तिरपि k.—एतान् rs, एनान् m<sup>1</sup>, चैनान् b, चैनाम् fk, देवान् hdr<sup>3</sup>.—परिध्यसुः s, पराव्यसुः Am<sup>1</sup>r<sup>6</sup>, परित्यसु b, परित्यसून् fkrn.—The end of the *varga* is here marked by २० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in RV. v. 24. <sup>b</sup> Cp. *Sāyana* on RV. x. 60 and his quotation from the *Śātyāyanaka* in M. M., RV.<sup>2</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61–66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुबन्धोरस्य चैत्वाकोर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, सुबन्धोरस्य चैत्वाको fk, सुबन्धोरस्य चैत्वाकोर् s, सुबन्धुरस्य चैत्वाकोर् hdm<sup>1</sup>, सुबन्धुरस्य चैत्वाको r.—हितार्थिना hm<sup>1</sup>rs, हितेषिण b, हितेषिणा fk.—प्रदायासुं hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>s, व्यासु bk, व्यासु f, व्यासून् r, व्याशु n, व्याशु n(hm).—जीवेत्युक्त्वा hm<sup>1</sup>rs, जीवं त्यक्त्वा fkn, जीत्युक्त्वा b.—च hm<sup>1</sup>r, तु bfk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm<sup>1</sup>r, चिदिवं पुनः bfk<sup>n</sup>.—हृष्टास्ते hdm<sup>1</sup>r, श्वेषा bfk<sup>r2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the Sarvānukramaṇī, they summoned back his life with stanzas 7-11 : *parābhiḥ subandhor jīvitam āhvayan*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Āngirasas.

लब्धासुं r, लब्धासुं fk, लब्धासुं hm<sup>1</sup>b (लब्धसंज्ञं S).—इत्यस्यां hm<sup>1</sup>r, इत्यृग्भ्यां bfk.—  
•स्यृश्न hdrk, •स्यृश्त b.—•ङ्गिरसां स्तुतिः hdrb, गिरिसा स्तुतिः k, •ङ्गिरसा स्तुतिः f  
(cp. 82).

<sup>a</sup> Cp. Sarvānukramaṇī : *tam antyayā labdhasamjñam asprśan*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pranūnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarṇā (*sāvarṇya*)<sup>c</sup>.

सख्यं चेन्द्रेण सह कीर्तयन् hdr, दानं च सकां चेन्द्रेण शाश्वतम् bm<sup>1</sup>, दानं च सखा  
चेवे शाश्वतं f.—सावर्ण्यस्य hm<sup>1</sup>fr (= RV. x. 62. 9), सावर्ण्यस्य bk.—103<sup>od</sup>-106 are omitted  
in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २९ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164. <sup>b</sup> Sāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8 : neither comes from the BD. <sup>c</sup> The Sarvānukramaṇī has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods : (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahim ū ṣu*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौख्यभयाद्दृषिः hm<sup>1</sup>r, सौख्यभयात्पृषिः bfk (सि° bk).—महीमू षु hm<sup>1</sup>bf, महीमू षु d, महिमू षु r, महिमूषि kr<sup>2</sup>.

<sup>a</sup> AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>5</sup>; quoted in AB. i. 9. 8; AŚS. iv. 3 (cp. Sāyaṇa on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svastināḥ*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पथ्यास्वस्ते b, पथ्यास्वस्ति m<sup>1</sup>fk, पथ्यास्वस्तिं hd.—आध्वर्यवेषु हि hdm<sup>1</sup>r, आध्वर्यवे ऽपि हि b, आध्वर्यवे हि fk.

<sup>a</sup> Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5. <sup>b</sup> According to the Sarvānukramaṇī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse. <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhujyu from distress' (*bhujyum amḥasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्यमा तु m<sup>1</sup>, मध्यमा तु hdrfk, मध्यमात् b.

<sup>a</sup> None of these details about 65 are given in the Sarvānukramaṇī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āprī hymn (x. 70).

सौत्वापि च r, सौत्वा hdm<sup>1</sup>.—वाचं च मध्यमाम् m<sup>1</sup>r, वाचमध्यमाम् hd.—This line is found in hdr, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—अथेमां r, इमां hdm<sup>1</sup>bfk (one syllable short).—भद्रा hm<sup>1</sup>r, बद्रा bfk<sup>r2</sup>.—आग्निः hdm<sup>1</sup>bf, आग्निः kr<sup>2</sup>, आग्निः r, (अथग्नेयमथ)आग्निः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti* *doṛca* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc is mentioned and Manu might be considered to be alluded to in the words *vasiṣṭhāḥ pitṛvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to Brhaspati (67) Brahmanaspati (appears) in a hemistich (7<sup>cd</sup>). In the hymn to the All-gods here (72) Brhaspati is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning 'Brahmanaspati' (72. 2<sup>ab</sup>) by changing (*vikārataḥ*) the characteristic term (*linga-vākya*)<sup>a</sup>.

These three lines are entirely omitted in hdr; m<sup>1</sup> omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्पते b (108<sup>b</sup>).—लिङ्गवाक्यान्विकारमः b, लिङ्गवाक्यविकारते fk, लिङ्गं वाक्यं विकारते m<sup>1</sup>.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> That is, in both hemistichs Brhaspati is praised under the substituted alternative name of Brahmanaspati. 67. 7<sup>cd</sup> as well as 72. 2<sup>ab</sup> begins with *brahmanaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Brhaspati praised next (*atha*)<sup>a</sup> with a hymn (71)<sup>b</sup>.

अमृतं hdm<sup>1</sup>r, अजरं bfk.

<sup>a</sup> That is, after the one last mentioned, the Āprī hymn, in 107.

<sup>b</sup> This śloka

is quoted by Śaṅgurusīṣya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

जीवनार्थं hm<sup>1</sup>r, नार्थं bk, जीवितार्थं f.—प्रायेणात्र हि hm<sup>1</sup>r, न्यात्तनु b, न्यात्तनु f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhiḥ*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

स्वः hm<sup>1</sup>r, स्व k, स्वम् bf.—यथाभिर्निन्द्यते hdm<sup>1</sup>r, तथा हि निन्दते b, तथाहि निन्दते r<sup>2</sup>, तथा हि निन्दते fk.—चर्गिः b, चर्गिः fk, त्वर्गिः r, चर्गिः hdm<sup>1</sup>.—न्यामिर् hm<sup>1</sup>rfk, (सूक्ते) नामिर् b.

112. And how the wise found that (speech) when she was located among the seers<sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza: x. 71. 3).

यथेताम् bfk, ये चैताम् hm<sup>1</sup>r, ये चैनाम् d.—०न्वविन्दन्त m<sup>1</sup>r, ०न्वविन्दन्ते bfk, ०न्वविन्देत् h, च विन्देत् d.—विद्वांसर्षिगतां सतीम् bm<sup>1</sup>, विद्वांसर्षिगता सतीम् r<sup>2</sup>, विद्वांसर्षिगता संती f, विद्वांसर्षिगतां सतीम् hdr<sup>3</sup>, विद्वांस चर्षितां शचीम् r.—यथा च व्यन्नजन् fk, यथा च व्यन्न b, तथा च ह्यन्नजद् hdm<sup>1</sup>r.—तदचोक्तं m<sup>1</sup>r, तदाचोक्तं bfk, तदशक्तं hd.

<sup>a</sup> Cp. RV. x. 71. 3: *tām anvaṇindann ṛṣiṣu praviṣṭāṃ; tām ābhṛtyā vy adadhuḥ purutrā.*

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*vinīyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm<sup>1</sup>r<sup>3</sup>f, दशम्यां bkr.—तृचा hm<sup>1</sup>r, तृचा b, तृचा fr<sup>2</sup>r<sup>3</sup>.—यक्षि hm<sup>1</sup>r, चैर् f, यक्षिर् k, ययक्षिर् b.—The end of the *varga* is here marked by २३ in hm<sup>1</sup>bfk, not in d.

#### 24. Deities of RV. x. 72-84. Kṛilas.

114. Now in the following (hymn: x. 72) Dakṣa<sup>a</sup> is praised and also the eight sons of Aditi<sup>b</sup>: Dhātṛ, Indra, Varuṇa, Mitra, Aṃśa, Sūrya, Aryaman, Bhaga<sup>c</sup>.

तु स्तूयते चोक्ताष्टौ hdm<sup>1</sup>, तु स्तूयते चोक्ता ऋष्टौ r, तु स्तूयते चास्यक्ताष्टौ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तु तृचाक्ताष्टौ b, तु तृचाक्ताष्टौ f.—चैवादितेः m<sup>1</sup>r, चैवादितेः fk, चैवादितेः b, चैवादित्सु bd, चादितये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मित्रोऽशः सूर्योऽर्यमा hdm<sup>1</sup>r, मित्रः सूर्याश्वांशो र्य b, मित्रः सूर्याश्वांशो र्यमा f.

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the *pādas* of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza: *aditer dakṣo ajāyata, dakṣād v aditiḥ pari*; and is invoked in the fifth: *aditir hy ajaniṣṭa, dakṣa, yā dukitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *datvām*. <sup>b</sup> Cp. stanza 8:

*aṣṭau putrāso aditer ye jātāḥ.* <sup>c</sup> Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*jani-ṣṭhāḥ* : x. 73, 74) are addressed to Indra ; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the streams (*sravantyaḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven <sup>a</sup>. 'Hither you' (*ā vaḥ* : x. 76) is to the pressing stones ; the two 'Of the sprinkling of the cloud' (*abhrapruṣaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकेर्वर्गे: hm<sup>1</sup>r, सप्तकेर्वि b, दशकेर्वि fkr<sup>3</sup>(r<sup>2</sup>?): cp. v. r. vii. 61. — प्रधानतः hm<sup>1</sup>r, दुभक्तयः f, द्विभक्तयः kr<sup>3</sup>(r<sup>2</sup>?), युद्धक्तयः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi cakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam* : x. 79, 80) are addressed to Agni ; the two 'Who these' (*ya imā* : x. 81, 82) are addressed to Viśvakarman ; the two 'Who to thee' (*yas te* : 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*) <sup>a</sup>,

मान्यवे r, मान्यवेन् h, मान्यवेन् d, मान्यते bfk.—मम व्रते hm<sup>1</sup>r, म व्रते bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate hṛdayaṃ te dadhāmi*. It is thus described in the accompanying Anukramanī: *mama: prājāpatyo hṛdyo, vaiśvadevaṃ tu, vivāhārthāsis tv, ānuṣṭubhaṃ tu, &c.* Cp. AV. vi. 94. 2 ; Pāraskara GS. i. 8. 8 ; ii. 2. 6 ; Sāṅkhya SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*) <sup>a</sup>, consisting of eight stanzas, is (the hymn of) Parākadāsa <sup>b</sup> (and) is addressed to Agni.

पराकदास अपेथि Am<sup>1</sup>, पराकदास अपेथं B.—The end of the *varga* is here marked by ३४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudainaṃ, grhapate*; and is thus described in the Anukramanī: *ud: aṣṭau, Parāgadāsaḥ*. <sup>b</sup> The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jivaputra in v. 92. Cp. Ṛgvidhāna iii. 21. 4: *parākadāsasya vidhīm*, and iii. 22. 2: *parākadāso dveṣyārtham, &c.* See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.



25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मेचावद्वष्टृक् तचास्ति hdr, मेचावद्वष्टृक् चतुर्थी<sup>1</sup> b m<sup>1</sup>, मेचावद्वष्टृक्चतुर्थी f. — चतुर्थेन्द्राष्टुपोत्तमा r, चतुर्थेन्द्राष्टुपोत्तमा hd, पंचमिन्द्राष्टुपोत्तमा m<sup>1</sup>, पंचमिन्द्री ततः परा bfk.

<sup>a</sup> It begins with the pāda: *imāṃ me mitrāvaruṇau*. <sup>b</sup> It begins with the two pādas: *anena brahmaṇagne tvam, ayaṃ candro na iḍitaḥ*. This makes the correction of *aindrāny* to *aindrāgny* certain. <sup>c</sup> Cp. Sarvānukramaṇī: *sāvitrī sūryā*. On the three forms of Sūryā see BD. ii. 8-10; cp. M.M., RV.<sup>2</sup> vol. iv, p. 27.

120. who is praised as Vṛṣākapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (*gopati* = *sūrya*).

एषा Am<sup>1</sup>, ह्येषा b fkr. — विमज्ज प्रैति h m<sup>1</sup> r, विमज्जाचैति fk, विमज्जाचैति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapāyī at the end of days, she goes down.

उषाः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> f k, उषा h d m<sup>1</sup> r b. — पुरोदयात् b (= BD. ii. 9), पुरादया f, पुरोदये h m<sup>1</sup> r. — मध्यदिने स्थिते h m<sup>1</sup> r (= BD. ii. 9), भूत्वा दिनादि<sup>1</sup> b, भूत्वा दिनादि<sup>2</sup> f k. — भूत्वा वृषा<sup>1</sup> h d m<sup>1</sup> r, सुता वृषा<sup>1</sup> b f k. — °यी च h m<sup>1</sup> r, °यीति b f k. — दिनं त्वेष्वगच्छति b, दिनान्तेष्वेव गच्छति fr<sup>2</sup>, दिनांश्चैव गच्छति k, दिनान्तेष्वगुकीर्तिनी hr, °कीर्तिनी d m<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

°सूर्यतं<sup>1</sup> h m<sup>1</sup> b f k, °सूर्यतुं<sup>2</sup> r. — सौर्यायाच h d, सौर्यायाच r, सूर्यायाच b m<sup>1</sup>, सूर्यायाच f k. — दृष्टुच्यते h d, दृष्टुच्यते r, मिहोच्यते b f k. — त्वग्मिषच्यते h d m<sup>1</sup> r, त्वचार्च्यते b, त्वचोच्यते f. — औषधिः h d, औषधिः r<sup>3</sup>, औषधः r, औषवः b, औषवः f k. I have preferred the reading औषधिः because of RV. x. 85. 3: सोमं मन्यते पपिवान् यत्संपिषन्धोषधिम.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *ātmadāivatam*, and Śaṅguruśiṣya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhī* : x. 85. 6–13) the evolutional section (*bhāva-vṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hm<sup>1</sup>k.

\* The pāda *sūryāyai bhāva-vṛttam tu* is identical with Ṛgvidhāna iii. 22. 3<sup>e</sup>, where it is stated that a father should recite *sūryāyai bhāva-vṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyā?*); cp. Meyer, Ṛgvidhāna, pp. xi and xxviii.

## 26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

बुध hdr, omitted in bfk. —सूर्यम् b, सूर्य - - म (वोतरार्चति) fk, सूर्य hdm<sup>1</sup>r. —सूर्याचाङ्गमसी b, सूर्याचङ्गमसी hdm<sup>1</sup>r fk (this perhaps represents an original सूर्याचाङ्गमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19<sup>ab</sup>), while the following two (19<sup>cd</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रथमौ hdm<sup>1</sup>r, तु पूर्वौ b, तु पूर्वौ f. —और्णवामो hdm<sup>1</sup>b, और्णनामो r. —125<sup>cd</sup> (in addition to the preceding word परौ and the following सूर्याचङ्गमसी) is omitted in fk.

\* Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāṇa (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

अहोरात्रे hdm<sup>1</sup>r, अहोरात्री bfk<sup>2</sup>: cp. अहोरात्रावित्येके, Nirukta xii. 1.

\* The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnvvāte*) the world with light and moisture ; and they fare (*caratah*), each separately, to the south and the north <sup>a</sup>.

अश्नुवाते hdm<sup>1</sup>r, अश्नुवाते b, अश्नुवाते f.—लोकान् hdm<sup>1</sup>, लोकाञ् r, सर्वं bfk.—पृथक् पृथक् करतो b, पृथक् पृथक् च वरतो fk, पृथक् पृथक् चिरतुर् hdm<sup>1</sup>r<sup>3</sup>, पृथक् पृथक् ते चरतु r.

\* This is evidently a paraphrase of RV. x. 85. 18: *pūrvāparaṃ carato māyā . . etau*.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*virayati*) them well (*su*): apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*iryatvāya*) them well <sup>a</sup>.

सुवीरयति तानि वा m<sup>1</sup>, सुवीरपतितानि b, सुवीरः पतितानि वा fkr<sup>2</sup>.—सु ईर्यत्वाय यात्येष m<sup>1</sup>, सु इरयत्वा यात्येष b, सु इयत्वा पात्येष fkr<sup>2</sup>.—संदधत् m<sup>1</sup>, संवदत् b, स दधत् fk, स वदत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in bfk<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by २६ in bfk.

\* This śloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sarti* or *suvari* or *svīryati* (*sūryaḥ sarter vā suvater vā svīryater vā*). The BD. follows the first and the third etymology: *sarati*=*sarti*, *su virayati* and *su iryatva* (condition of one who is to be well instigated)=*suīryati*. With Yāska's *suīryati* cp. his etymology (in Nirukta i. 7) of *virā* from *virayati* (probably=*viīryati*).

## 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*) ; (or) the prior (member of the compound comes) from (the verb) *cam* ; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) <sup>a</sup>.

चाद् द्रमति b, चाद् द्रवति fkr<sup>2</sup>, चाद् द्र इति m<sup>1</sup> (चाद् द्रमति Nirukta xi. 5).—वा चायन् m<sup>1</sup>bfk, वा चायन् r<sup>2</sup>.—चायनी द्रमपि वा चायन्चायनी द्रसुत्युत b (the line from वा चायन् is here repeated), चाचनिद्रसुच्यते m<sup>1</sup>, वाचनिद्रसुच्यते f, वाचनिद्रसुच्यते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमेः पूर्वं m<sup>1</sup> (चमेर्वा पूर्वं Nirukta xi. 5), चाम यच्च b, चमे सच्च k, चमे षच्च fr<sup>2</sup>.—समेतानि r<sup>2</sup>, समेनाति bfk, समेनति m<sup>1</sup>.—निर्मिमीतिऽथ चन्द्रमाः m<sup>1</sup>, निर्मिमीते न चन्द्रमाः b, निर्मिमाते थ चन्द्रमोः fk, निर्मिमेते थ चन्द्रमोः r<sup>2</sup>.

\* The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given: (1) *cāyan dramati*; (2) *cāru dramati*; (3) *ciraṇi dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndraṃ mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyaniyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *ciraṃ dramati* (3) and *cāndraṃ mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kimśuka flowers' (*su-kimśukam*: x. 85. 20) (the seer) praises Sūryā mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

•रोहती h m<sup>1</sup>rb, •राहसी f, •राहसी k.—चैव h d m<sup>1</sup>r, चात्र b f k.

<sup>a</sup> The fem. from the weak base, *ārohatīm*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampatī*) who have started (*yātau*)<sup>a</sup>, but with the following five (24–28) the wife as she reaches the house (of her husband).

यौ तौ h d m<sup>1</sup>r, यातौ b, याखि f k r<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātau* to *yau tau*, because the latter is almost meaningless and *yā* might easily have become *yau* owing to the influence of the following *tau stau*<sup>o</sup>; *yātau*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *gṛhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā ṛjavaḥ santu panthā yebhīḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*vibhave sati*)<sup>b</sup>,

वरदानं h d m<sup>1</sup>r, रादार्य f, परदाम b.—तत स्त्रिया b, ततस्त्रिभिर् h d r, तत स्त्रि m<sup>1</sup>, तत स्त्रिदा f.—विरागस्य b m<sup>1</sup>d, वर्वरागस्य h, नेर एरु f k.—विभवे h d m<sup>1</sup>r f k, विभगे b.—Between the two pādas of 132, f k r (not Am<sup>1</sup>b) add the four pādas (thus giving five ślokas to the *varga*):

यदध्व इति वाससः ।

तद्युक्तया तथा सखीं निंदते<sup>1</sup> पत्युरेव च । <sup>1</sup> f, निद्रिते r [निम्यते].

अगुत्तरा तृतीयस्य<sup>2</sup>

<sup>2</sup> r, तदीयस्य f.

—The end of the *varga* is here marked by २७ in b f k, not in h d m<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehi śālmulyaṃ brahmabhyāḥ*. See on this, AGS. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*haraṇa*) by the husband <sup>a</sup>.

The stanza ' (The diseases) which ' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*) <sup>b</sup>; in the couplet ' May not ' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं hdr, धारणं m<sup>1</sup>, द्वारणं fk, द्वारणं b.—प्रतिविध्यते hdm<sup>1</sup>r, प्रतिविधति bfk.—  
नाशिनी hdkS, नाशिनीं m<sup>1</sup>r, नाशनी bf.—दृचे मा hdm<sup>1</sup>r, दृचेन bk, दृचने f.

<sup>a</sup> In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvānukramaṇī* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsaḥsaṃsparsamocanyau* (see Śaṅguruśiṣya). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsaḥsparsanindā*.  
<sup>b</sup> Cp. *Sarvānukramaṇī* : *parā yakṣmanāśinī*.

134. But (the stanza) ' Rough is this ' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress <sup>a</sup>. And various directions <sup>b</sup> are given to her relations

हृष्टमेतदिति hd, हृष्टमेतदिति m<sup>1</sup>, चिष्टमतदिति fk, चिष्टमतदिति b, त्र्यष्टमे यदिति (!) r.—आशास्ते bfk<sup>r</sup>, आशास्ति Am<sup>1</sup>.—ज्ञातिभ्यश्चा° hm<sup>1</sup>r, जातिभिश्चा° b, स्वानिभिश्चा° f, स्वानिभिश्चा° kr<sup>2</sup>.

<sup>a</sup> Cp. the text of RV. x. 85. 34 : *sūryāṃ yo brahmā vidyāt, sa id vādhyam arhati*.  
<sup>b</sup> Cp. the text of RV. x. 85. 35 : *āsanaṃ viśanaṃ atho adhvīkartaṇam*.

135. by the woman, who is bound <sup>a</sup>. And evolution <sup>b</sup> (*bhāvavṛtti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza ' I grasp thy ' (*gr̥bhṇāmi te* : 36), as he then takes her hand, prayers for wealth

वद्धा hm<sup>1</sup>r, वध fk, वशं b.—ते अच्चा हस्तं m<sup>1</sup>, त रिवा यो हस्तं bfk<sup>r</sup>2 (हस्त f).—  
गृह्णतश्च धनाशिवः m<sup>1</sup>, गृह्णतश्चाशिवः b, गृह्ण धनमाशिवः r<sup>2</sup>, गृह्ण धनमाशिवः fk.—135<sup>cd</sup>  
and 136<sup>ab</sup> are found in bfk<sup>r</sup>2m<sup>1</sup> only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp. the words of the text : *sūryāyāḥ paśya rūpāṇi*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together ;

परया  $m^1$ , परयास्  $bfkr^2$ .— $^0$ शीखाशास्ते  $hdr$ ,  $^0$ शिखाशास्ते  $m^1$ ,  $^0$ शीराशास्ते  $b$ ,  $^0$ शिश शास्ते  $f$ ,  $^0$ शिशःशास्ते  $kr^2$ .—ताभ्यां  $b$ , त्वाभ्यां  $f$ , ताषां  $r^2$ , ताभ्यः  $hdm^1r$ .—सहेव च  $hdm^1r$ , सह क्वचित्  $bfkr^2$ .

B 137. in the triplet 'Having no evil' (*aghora*-: x. 85. 44-46) for her (alone), in 'Together' (*sam*: 47) and 'Here' (*iha*: 42) respectively for both. 'Here for us' (*ā nah*: 43) is to Prajāpati; and 'Her here' (*imām*: 45) is addressed to Indra<sup>a</sup>; the last (47) is to Brhaspati<sup>b</sup>.

This śloka is found in  $bfkr^2m^1$  only. The MSS. have the first seven syllables of the second line in common, viz. आ नः प्रजापतेः प्रे, but  $m^1fkr^2$  complete it with the corresponding part of 138, viz.  $^0$ मानाश्च यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many);  $b$  alone completes it differently, viz. (प्रे)मामेद्रावत्या बृहस्पतेः. The variations of the MSS. are:  $^0$ मानाश्च रूपं विशेषतः  $m^1$ ,  $^0$ मानाश्च यथारूपं विशेषतः  $fk$  ( $^0$ शेषः  $f$ ),  $^0$ मानाश्च यथारूपं विशेषतः  $r^2$ .— $^0$ प्रेमा<sup>c</sup> I take to be the first syllable of the preceding प्रजापतेः repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by २८ in  $b$ , not in  $f$ .

<sup>a</sup> The emendation *imām*, pratika of 45, and *aindrī* seem probable, as Indra is invoked in that stanza. <sup>b</sup> I have made the best I could of the last pāda from the reading found in one ( $b$ ) incorrect MS. alone. *Antyā brhaspatēh* can only be correct if the khila of one stanza beginning *dhruvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Ṛgvidhāna*, p. xxii.

## 29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāh*)<sup>a</sup> and with the institutor of the rite (*yājāmānāh*) according to their respective form (and) their peculiarity (*viśeṣa*).

निगद्यन्ते  $hdr$ , निमज्यन्ते  $b$ .—गृणामपि  $hdr$ , गृणामिह  $b$ .—आर्लिज्या  $hdm^1r$ , प्रार्लिज्या  $b$ .—याजेमानां  $b$ , यजमानाश्च  $m^1r$ , यजमानश्च  $hd$ .—This śloka is omitted in  $fk$  excepting the end,  $^0$ मानाश्च यथारूपं विशेषतः, which, in all the MSS. ( $m^1fkr^2$ ) but  $b$ , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $fk$  has the plura termination  $^0$ mānāh there.

<sup>a</sup> I have corrected *ārtvijyā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*yājamānāḥ*. The adjective *ārtvija* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtvijya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*praty-ṛcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to Nārāśaṃsa (*nārāśaṃsī*)<sup>a</sup>.

प्रतिकीर्त्यन्ते hdm<sup>1</sup>r, परिकीर्त्यन्ते b, कीर्त्यन्ते fkr<sup>2</sup>.—देवतासिंह चासु याः hdm<sup>1</sup>r, देवता तेषु सा भवेत् b, देवता तेषु भाववृत् f, देवता तेषु भाववृत्ततः kr<sup>2</sup>.—वदेत्तां hdm<sup>1</sup>rb, वदेतां r<sup>2</sup>r<sup>3</sup>, वेदां तां f.—देवतां तासु hdr, देवतां भ्यु b, देव - - - त्वु fk.—नाराशंसीर् b, नाराशी fk, नाराशंसीर् hdm<sup>1</sup>r.

<sup>a</sup> On Nārāśaṃsī stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raibhīḡsīd anudeyī nārāśaṃsī nyocanī*.

140. And they declare that these stanzas addressed to Uṣas<sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvavṛtta*)<sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with Sūryā<sup>c</sup>.

ऋषसीः b, ऋषसाः f, उषस्यः hm<sup>1</sup>r, उषस्याः d.—सर्वथा चैता hdr, सर्वथा चैषा m<sup>1</sup>, सर्व एवेता bf.—भाववृत्तं bfr, °वत्तं h, °वत्तं d.—प्रचक्षते hdm<sup>1</sup>r, निगद्यते bf.—पाद-क्षिवाच r, पादाक्षिवाच hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>c</sup>d in bf.

<sup>a</sup> Sūryā being a form of Uṣas; cp. above, vii. 119-121 on the three forms of Uṣas; also ii. 79.

<sup>b</sup> The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyai bhāvavṛttam*).

<sup>c</sup> This seems to mean that both the hymn as a whole and in it in particular a single pāda have this character when Sūryā is mentioned in them. The pāda meant is probably 35<sup>c</sup>: cp. above, 135, note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to Vṛṣākapi; for that brown (*kapila*) bull (*vṛṣan*) is Indra<sup>a</sup> and Prajāpati: 'Indra is superior to all'<sup>b</sup>.

असौ हि hdm<sup>1</sup>bf, असौ तु r.—वृषा hdm<sup>1</sup>r, वृषः bf.—141<sup>ab</sup> is wanting in k.

<sup>a</sup> Cp. ii. 67, where Vṛṣākapi is also explained as *vṛṣā kapilaḥ*, and is stated to be one of the seven names of Sūrya or the celestial form of Agni. Cp. Max Müller, RV.<sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86).

<sup>b</sup> The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣohaṇam*: x. 87) is addressed to Agni. The following one, 'The oblation'

(*haviḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and Vaiśvānara<sup>a</sup> who is that (celestial) one.

°दि चायेयं hdr, °दि चायेये m<sup>1</sup>, °दि चायेयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °दिरायेयं bfk.—वैश्वानरं च hdm<sup>1</sup>r, वैश्वानरस्य bfk.—The end of the *varga* is here marked by २९ in m<sup>1</sup>bf, by २८ in k, not at all in hd.

<sup>a</sup> Cp. above, i. 67, on Vaiśvānara as the celestial form of Agni.

### 30. Deities of RV. x. 89–93. Story of Purūravas and Urvaśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the Puruṣa hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to Puruṣa the circumstances (*artha*) are told in which the Sādhyas divided him for the purpose of sacrifice.

ऐन्द्रं hd, ऐन्द्र m<sup>1</sup>, इन्द्रं r, तथेद्वात् f, तथेद्वात् bkr<sup>2</sup>.—तथा has probably been inserted because the pāda had become a syllable short owing to the contraction *cāntya*.—पुरुषसूक्तं hm<sup>1</sup>r, पौरुषं सूक्तं bfk r<sup>2</sup> (पौरुषं S).—च अन्वया r, चान्वया hdbfk.—पौरुषस्य bfk, पुरुषस्य hm<sup>1</sup>r.—अभजन् r, अभजत् hdm<sup>1</sup>, व्यभजत् bfk.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the Puruṣa hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*āpāntamanyuḥ* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐन्द्रां b, ऐत्वां f, ऐतां k, एतां r<sup>2</sup>, अस्यां hm<sup>1</sup>r. —सोमोऽच hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, सोमसु r.—144<sup>c</sup> = i. 19<sup>a</sup>; i. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. Nirukta xi. 5).—144<sup>cd</sup> and 145<sup>ab</sup> are omitted in bfk, which have the following single line instead:

इन्द्रः प्राधान्यतो चाच सुतः सोमो निपातमाक् ।

<sup>a</sup> I have preferred the reading *aindryām* to *asyām*, as the former seems to be supported by the Sarvānukramāṇī, which makes the express statement: *pañcamy aindrāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruṇa.



रथीतरो hdr, राथीतरो m<sup>1</sup>.—ऐन्द्रेषु हि निपातोऽच Am<sup>1</sup>, ऐन्द्रो ह्येष निपा-  
तसु bfr.

\* Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be *sūktabhāj*. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (*yajñasya vah* : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (*prāite* : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रेति आभ्यां वदुत्तरम् b, प्रेति आकूतदुत्तरम् f.—तत्तार्-  
वदसु hm<sup>1</sup>r, तत्तार्थदिसु b, तत्तार्थदिसि f.

B 147. and with the two stanzas 'Forth this to Duḥśīma' (*prā tad duḥśīme* : x. 93. 14, 15) he (the seer) lauds the gift of kings <sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvāśī dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and m<sup>1</sup> only.—अप्सरासूर्वशी पुरा hm<sup>1</sup>r, अप्सरा उर्वशी परा b, अशरा उवशी परा f.—The end of the *varga* is here marked by ३० in hbfk, and by २० in m<sup>1</sup>, not at all in d.

\* There is no reference to this *dānastuti* in the *Sarvānukramaṇi*. <sup>b</sup> The following passage (147<sup>cd</sup>–153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śaḍguruśiṣya's version, pp. 155–158, quoted by Sāyaṇa in his introduction to RV. x. 95; Sāyaṇa also quotes the S.B. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243–284.

### 31. Story of Purūravas and Urvāśī (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's <sup>a</sup> (*paitāmaha*) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra <sup>b</sup>,

संवासम् hm<sup>1</sup>r, संवादम् bfr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—असूयन् hm<sup>1</sup>r, अनिक्त्वं b, अनिक्त्वं fk.—  
इन्द्रवचापि तस्य तु hm<sup>1</sup>r, त्विन्द्रवचापि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, इन्द्रोषितानि तु b, इन्द्रोषि-  
तानि तु fk.

<sup>a</sup> Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>.

<sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोसु वियोगार्थं  $m^1r$ , र्थे  $hd$ , स तयोसु विमागार्थं  $r^1r^4r^6$ , स तयोर्विप्रयोगार्थं  $bfk$ .—मिन्धि  $r$ , मिन्दि  $m^1$ , मिद  $r^3$ , मिदि  $hd$ , मिध्य  $b$ , मिधि  $fk$ .—तयोर्  $hr^3bfk$ , (मिन्धि) नयोर्  $r$ .—वन्न  $hr$ , वन्न  $fk$ , यन्न  $b$ .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

मदित्  $b$ , मिदिति  $hdm^1$ , मिदति  $r$ , मेदी  $fk$ .—समायया  $b$ , ज्वमायया  $fk$ , (०ति) मायया  $m^1r$ , omitted in  $hd$ .—०हीनसु  $hm^1r$ , ०हीनः सः  $b$ , ०हीनं स  $fk$ .

151. As he wandered, he saw in a lake the beautiful (*abhirūpām*)<sup>a</sup> Urvaśī, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side.

अभिरूपामिवोर्वशीम्  $hdm^1r$ , अभिरूपामथोर्वशीम्  $bfk$  (अधि<sup>०</sup>  $f$ ).—अभिरूपामिः  $hdr$ , अभिरूपा  $b$ , चाभिरूपामिर्  $f$ .—पञ्चमिः पार्श्वतो वृताम्  $hm^1r$ , वृतां चतस्रमिः स्वतः  $b$ , वृतां (वृत्तं  $f$ ) चतस्रमिः स्वतः  $fk$ , ०मिः स्वतः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the ŚB. it seems probable that the original reading in both cases was *āti-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *iva*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duḥkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुनरेहीति  $hd$ , तामाह पुनरेहीति  $r$ , तामुपाह्वयतः प्रीत्या  $bfk$ , पुनराह्वयत प्रीत्या  $m^1$ . Mitra combines both readings, adding a third pāda, so as to make the following two lines:

तामाह पुनरेहीति नेति सा त्वन्नवीमृपम् ।

तामुपाह्वयत प्रीत्या दुःखात्सा त्वन्नवीमृपम् ॥

—त्वयाद्येह  $hdr$ , त्वया ह्येह  $m^1$ , तवेहायय  $b$ , तवेहाय  $f$ , तं चेहाय  $k$ .—मां पुनः  $hm^1r$ , मां नृप  $b$ , मां नृपा  $fk$ .—The end of the *varga* is here marked by ३९ in  $hbfbk$ , not in  $m^1d$ .

## 32. Deities of RV. x. 96, 97. Story of Devāpi : x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yaska<sup>c</sup> considers a dialogue, but Śaunaka a story,

चाख्यानम् bkr, चाख्यातम् Am<sup>1</sup>.

<sup>a</sup> Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. <sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . vacāṃsi mīrā kṛṇavā-vahai nu*. <sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāḥ*: x. 97) is (in) praise of Plants. B In (its) employment this (hymn) of Bhiṣaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

औषधीस्तव: m<sup>1</sup>r, औषधीस्तव b, तुधधीस्तव f, औषधीस्तव: hd (औषधिलुति: S).—मिषजस्वेतद् m<sup>1</sup>, मिषजस्वेतद् b, मिषजस्वेतद् fk.—154<sup>cd</sup> is wanting in hdr, but is found in b<sup>1</sup>km<sup>1</sup> (and probably in Mitra's B MSS., though he has no note).

<sup>a</sup> Cp. Ārṣānukramaṇī x. 45: *yā oṣadhis tu sūktasya ṛṣir ātharvaṇo bhiṣaj*; see also Sarvānukramaṇī.

155. <sup>a</sup> Now Devāpi, son of Rṣiṣeṇa, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

ॐषणसु hm<sup>1</sup>r, ॐषणसु b, ॐषणो हि f, ॐषणे हि k.—कौरव्यक्ष्व hm<sup>1</sup>r, कौरव्यक्ष्व b, कौरव्यक्ष्व fkr<sup>2</sup>.—धातरौ bkr<sup>2</sup>r<sup>5</sup>pn Nirukta, भारती Am<sup>1</sup>f.

<sup>a</sup> The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaḍguruśiṣya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nītimañjarī on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage is clearly based on Nirukta ii. 10 and *bhātarau* occurs there, I have preferred this reading to *bhāratau*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣeṇa, was afflicted with skin-disease.

कनीयांश्चैव hm<sup>1</sup>rp, यवीयांश्चैव b, वीर्यवांश्च च fk.—तु ऋष्टिषेणसुतो rp, तु आर्ष्टि-  
षेणसुतो hdr<sup>3</sup>m<sup>1</sup>, त्वाष्टिषेणसुतो fk, त्वाष्टिषेणसुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन छन्दयामासुः प्रजाः hm<sup>1</sup>rp, छन्दयेयुस्तु राज्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अवछन्दन् प्रजास्तं  
तं तु राज्ये bf, अवच्छन् प्रजास्तं तु राज्ये k, पर्यवन्दन् प्रजास्तं तु n.—गते गुरौ h, गते  
कुरौ m<sup>1</sup>pd, गुरौ गते bfk, गुरौ मृते n.—स मुहूर्तमिव m<sup>1</sup>rbfkpn, मुहूर्तमिव स h, सा  
d.—प्रत्यभाषत hrbfk, प्रत्यभाषयत् n.—The end of the *varga* is here marked by ३२ in  
bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिषिक्ते कौरव्ये hm<sup>1</sup>rfk, अभिषिक्ते तु कौरव्ये b.—तामेज्जि शतं समाः hm<sup>1</sup>rb, राज्ये द्वादश वै समाः fk, राज्ये द्वादश वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वादशीः समाः n(m), राज्ये द्वादश वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादश to राष्ट्रि शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty<sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands<sup>a</sup>, Devāpi replied :

चैनं राज्येन hm<sup>1</sup>rp, चैनं राज्ये च bfk, चैव राज्यं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रङ्गं तु प्राञ्जलिस्थितः r<sup>3</sup>fk, प्रवणं प्राञ्जलिस्थितम् r<sup>7</sup>, प्रङ्गं तु प्राञ्जलिं स्थितम् b, प्रङ्गं प्राञ्जलिसंस्थितम् hdr, प्रवस्तु प्राञ्जलिः स्थितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthivā prahvaḥ kṛtāñjalīḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *varga* is here marked by १ in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvijyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतनुः hm<sup>1</sup>r, स कौरवः bfkpn.—स चास्य चक्रे hm<sup>1</sup>rp, चकार सोऽस्य bfk<sup>2</sup>n.

7. And he sacrificed to Br̥haspati with the stanzas, 'O Br̥haspati, to' (*br̥haspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhite*)<sup>c</sup>,

प्रतीवृमिर् bfrn, प्रतीकङ्गिर् p, प्रतीवितद् Am<sup>1</sup>.—चैव hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bfrn, चैव r.—बोधिंते m<sup>1</sup>fr, बाधिंते k, बोधितो b.—7<sup>cd</sup> and 8<sup>ab</sup> are found in B and m<sup>1</sup> only.

<sup>a</sup> The contents of the hymn indicate that the first three stanzas are connected with Br̥haspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Br̥haspati. <sup>c</sup> Sieg would read *bodhito*, agreeing with the subject (Br̥haspati) in 8<sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Br̥haspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आख्ये br, आख्ये(ति) fkr<sup>2</sup>, आख्ये m<sup>1</sup>.—द्युमतीं m<sup>1</sup>, क्लमतिं b, द्युमतिर् fr, द्विमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, देवीं fkp.—च सः hm<sup>1</sup>rp, तु सः bfk.

<sup>a</sup> The words of RV. x. 98. 2 only slightly modified: *dadhāmi te dyumatīm vācam āsan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एव तु hm<sup>1</sup>r, एव च bfk.—अपि च hdr, अपि तु bfk.

10. 'O Indra, stand fast' (*indra dr̥hya*: x. 100) is to the All-(gods); the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*vinīyoga*) is here proclaimed by setting forth the powers of these (priests).

परम् hm<sup>1</sup>r, परा bfk.—अक्वा नेनेषां Am<sup>1</sup>bfr<sup>2</sup>, अक्वाग्ने तेषां r.—The end of the *varga* is here marked by २ in m<sup>1</sup>bf, not in hdk.

<sup>a</sup> Sarvānukramaṇī: *ṛtvikstutir vā*; the option, according to Śaḍguruśiṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the Devatānukramaṇī states that it is addressed to the All-gods.

### 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra*: x. 102), Śākaṭāyana<sup>a</sup> considers a narrative hymn: Yāska<sup>b</sup> (thinks) that it is addressed to the Mallet (*drughaṇa*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहाससूक्तं तु Am<sup>1</sup>, इतिहासं प्र ते सूक्तं b, इतिहासं प्रात सूक्तं fk, इतिहासं  
प्रेति सूक्तं r<sup>2</sup>, सेतिहासं प्रेति सूक्तं r<sup>7</sup>.—यास्को द्रौघणम् hdm<sup>1</sup>, यास्कोद्गौ घनम् (!) r,  
घणम् r<sup>4</sup>r<sup>6</sup>, वाचो द्रौघणम् b, वाक्सो द्रौघणम् f, वाक्सो द्रौघणम् kr<sup>2</sup> (द्रौघणम् S).

<sup>a</sup> Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṇo drumayo ghaṇas: tatretihāsam ācakṣate*.

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot<sup>a</sup>.

आजावनेन hm<sup>1</sup>r, आजावने तु fkr<sup>2</sup>, आजीवनं तु r<sup>7</sup>.—भार्म्यश्च SNir., भार्म्यश्च hdm<sup>1</sup>,  
भार्म्यश्च r, भार्मीश्च f, भार्मीश्च kr<sup>2</sup>, भार्मीश्च b, भार्म्यश्च r<sup>7</sup>.—वृषभं r<sup>1</sup>r<sup>4</sup>b fkr<sup>2</sup>Nir.,  
वृषभं hdm<sup>1</sup>r (cp. वृषभेण S).—युक्ता ऐन्द्रं r, युक्तेन्द्रं b, युक्त एवं fk, युक्ता चैन्द्रं m<sup>1</sup>,  
युक्ता चैन्द्रं hd.

<sup>a</sup> Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabhaṃ ca drughaṇaṃ ca yuktvā saṃgrāme vyavahṛtya ājīm jigāya*; cp. also RV. x. 102. 5: *tena mudgalaḥ pradhane jigāya*. See Sarvānukramaṇī and Śaḍguruśiṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āsūḥ*: x. 103) is addressed to Indra: in the stanza 'Of those' (*amiṣām*: 12)<sup>a</sup> the goddess Apvā is praised.

युध्यन् r, युध्य b, यद्वा f, यद्वा k, यस्व m<sup>1</sup>.—जयं kr, जय f, जयत् b.—ऐन्द्रोऽप्रति-  
रथो S, ऐन्द्रो प्रतिरथं m<sup>1</sup>r, श्रीद्रा प्रतिरथं bfk.—अषादेवी r, अषा देवो त्व hdm<sup>1</sup>,  
अषा देव् b, अषा देव् f, अषा दिव् k, (उषान्वा) अषादेवी S.—13<sup>ab</sup> is found in B  
and m<sup>1</sup> only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Śaḍguruśiṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Bṛhaspati<sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula<sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta*: x. 103. 13) <sup>c</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma' <sup>b</sup>.

चतुर्थो बार्हस्पत्या  $bm^1r (=S)$ , चतुर्थी बार्हस्पत्या  $fk$ .—आबलप्रसहामिति  $r$ , नाकु-  
लेत्यसहामिति  $b$ , नाकुलेत्यसहामिति  $f$ , नाकुले प्रसहामि च  $m^1$ .— $14^{ab}$  is found in B and  
 $m^1$  only.—दृचे तु मरुतः  $hr^3$ , दृचेति मरुतः  $m^1$ , दृचेति मारुतः  $d$ , दृचे च मरुतः  $r$ ,  
दृचसु मारुतः  $fkr^2$ , द्वाचसु मारुतः  $b$ .—प्रेति ब्रह्मेति  $hdm^1$ , प्रेति शर्वेति  $r$ , प्रीतेत्यिद्री  
वे  $b$ , प्रीतेत्यिद्री वे  $fk$ .—ब्रह्म यत्परम्  $bf$ , ब्रह्म वै परम्  $k$ , परमं तु यत्  $hm^1r$ .

\* That  $14^{ab}$  is original is indicated by the recurrence of the words *caturthi bārhas-  
patyā* in the Sarvānukramaṇī. <sup>b</sup> This is the khila of ten stanzas by Nakula which  
immediately precedes RV. x. 104. It is thus described in the Anukramaṇī of the Kashmir  
collection: *brahma; daśa; vāmadevyo nakulas; saurī, gharmastutir, bārhaspatyā, sāvitrī*  
(*aṣṭir*): *gharmaparā etās; sauryas cāndramasasyaś ca śeṣā, jagatyah*. The first stanza:  
*brahma jajñānam prathamam purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's  
ed., p. 421). The third stanza, beginning *mahān mahī*, which mentions the name of  
Bṛhaspati, is also quoted in AB. i. 19 and AŚS. iv. 6. 3; it occurs in TS. ii. 3.  $14^6$ .  
There can be little doubt that the pratika *mahān* is the original of the corruptions in  
the MSS. <sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the  
first of the khila of two stanzas, beginning *asau yā senā marutaḥ* which immediately  
follows. RV. x. 103. 13 is described in the Sarvānukramaṇī as *antya[aindri] mārutī vā*.  
The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately  
follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is  
specified (*anirukta*) <sup>a</sup>, one stanza (1) adores the Sun, that which  
(begins) 'Unto' (*abhi*: 4) <sup>b</sup>, Savitr, while the (first) four are  
closely connected with the Caldron (*gharma-parāḥ*) <sup>c</sup>.

तचानिदक्तसूक्तादावृगेका  $hm^1r$ , तचानिदक्तवैश्वदेत्यृचेका  $b$ , तचानिदक्त वैश्वदेत्यृचेका  
 $f$ .—धर्मपराञ्च  $r$ , धर्मपराञ्च  $fkr^2r^3$ , धर्मं परा च  $m^1$ , धर्मं पराञ्च  $hdb$ .—अमीति या  
 $hdb$ , अमीतयः  $fk$ .—The end of the *varga* is here marked by ३ in  $bfk$ , not in  $hdm^1$ .

\* In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=  
AV. iv. 1. 1. The second stanza (*iyam vai pitre*) is described in the Anukramaṇī of the  
khila collection as *gharmastutiḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān mahī*=  
TS. ii. 3.  $14^6$ ) has already been stated to be addressed to Bṛhaspati and is so described  
in the khila Anukramaṇī. <sup>b</sup> This stanza (*abhi tyam devam savitāram*)=AV. vii. 14. 1;  
VS. iv. 25; TS. i. 2.  $6^1$ ; SV. i. 464, is in the aṣṭi metre and is referred to in S'B. xiii. v.  $1^{11}$   
as an atichandas verse. <sup>c</sup> This agrees with the statement of the Anukramaṇī

(*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and AŚS. iv. 6. 3, where all



these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

**4. Deities of RV. x. 104, 105. Bhūtāmśa Kāśyapa : RV. x. 106.**

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>.

Now with the (hymn) which comes after this (beginning) 'It has been pressed' (*asāvi* : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

सूक्तशेषस्य hm<sup>1</sup>r, शेषस्य bfk.—ऽर्थाचन्द्रमसो सह hm<sup>1</sup>r, र्थाचन्द्रमसो सुतिः bfk.

<sup>a</sup> With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, *R̥gvidhāna*, p. xxii, and Oldenberg, *Prolegomena*, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śaḍguruśiṣya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (*kadā vasa* : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guṇa*)<sup>b</sup>.

कौत्सः hm<sup>1</sup>r, चौत्सः fk, कौत्सं b.—कदा वसोः hm<sup>1</sup>r, कदा वसोत् bfk.—सुमि-  
ष्वेव नाम स्वाद् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुमित्र इति नामास्य bfk.—इतरत्यदम् bfk, ०रं पदम्  
hdm<sup>1</sup>r (cp. ii. 73).

<sup>a</sup> As to Durmitra cp. Śaḍguruśiṣya on RV. x. 105, and Oertel, *The Jaiminiya version of the Dīrghajihvī Legend*, in the *Transactions of the Oriental Congress of Paris*, Section Argyenne, p. 229.

<sup>b</sup> Cp. Sarvānukramaṇī: *kautso durmitro nāmnā sumitro guṇataḥ sumitro vā nāmnā durmitro guṇataḥ*.

18. Now Bhūtāmśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रजाः काचित् hdm<sup>1</sup>r, प्रजां वै स bf, प्र वै स k.

<sup>a</sup> It is somewhat strange that Yāska in *Nirukta* xii. 40, on RV. x. 106, should have the identical words, *bhūtāmśaḥ kāśyapa āśvinam*, which are used in the *Sarvānukramaṇī* to describe that hymn. This looks as if some sort of *Anukramaṇī* had already existed in Yāska's time.

19. His wife said to Bhūtāmśa: 'I will bear as many sons as you wish: (only) praise the gods in pairs.'

इक्षसि hdm<sup>1</sup>fk, इक्षमि b, इक्षसि r.—इन्द्रश्च सुहि hdm<sup>1</sup>b, इन्द्रश्च हि r, इन्द्रश्च सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgin*).

तमभ्ययुसु hdr, ०यंसु bf.—सर्वाणि इन्द्रानि hdm<sup>1</sup>r, इन्द्रानि सर्वाणि bfk.—तान्यवेक्ष्याथ तच्चक्रे hm<sup>1</sup>r, जातान्यवेक्ष्य संचक्रे fkr<sup>2</sup>, जातान्यवेक्ष्य संचक्रे b.—The end of the *varga* is here marked by ४ in hbfk, not in m<sup>1</sup>d.

#### 5. RV. x. 107. Story of Saramā and the Paṇis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse<sup>a</sup> (*pada*).

भावाद् hm<sup>1</sup>rfk, भावद् b.—न ह्य° hm<sup>1</sup>rb, न त्व° fk.—प्रागन्याद् f, प्रागन्ये k, प्रागन्या b, प्रायेणाच hm<sup>1</sup>r.—दृश्यते पदात् b, दृश्यते पदान् fk, हि दृश्यते hm<sup>1</sup>r.

<sup>a</sup> Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekaliṅga*).

22. Now with the hymn here following, 'There has appeared' (*āvīr abhūt*: x. 107), Dakṣiṇā Prājāpatyā praised herself.

एव तुष्टाव hm<sup>1</sup>r, अभितुष्टाव bfk.—प्राजापत्याय hm<sup>1</sup>r, प्राजापत्याच bfk<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)<sup>a</sup>.

दक्षिणानां च hm<sup>1</sup>r, दक्षिणानां हि bfk.

<sup>a</sup> That is, in RV. x. 107. 8–11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇī with the words *dakṣiṇām taddātīṇ vāstaut* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Paṇis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully<sup>a</sup>.

रसापारनिवासिनः hm<sup>1</sup>r, सिन्धुपारनिवासिनः bfr<sup>2</sup>.—न्यगूहंश्च fkr, न्यगूहंश्च b.  
निगूहंश्च hdm<sup>1</sup>, निगूहंश्च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: paṇibhīr asurair nigūhā gāh.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापश्चद् fkm<sup>1</sup>r, तथ पश्च b, तथा पश्चद् hd.—दूत्येऽथ hdm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, दूतीं तु r,  
दूता b.—The end of the *varga* is here marked by ५ in bf, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: anveṣṭuṃ saramāṃ devaśuṇim indreṇa prahitām.

### 6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*: x. 108) the Paṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

किमित्यचायुजामिह्नां m<sup>1</sup>fr, किमित्यचामिह्नां hd, किमन्यचा<sup>2</sup> तामिह्ना b.—पणयो  
ऽसुराः hm<sup>1</sup>r, पणयः सह bfk.

<sup>a</sup> Cp. Sarvānukramaṇī: ayugbhīḥ paṇayo mitriyantaḥ procuḥ.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

अथाब्रवीत्तान् hdm<sup>1</sup>, ०त्तां r, तानब्रवीत्तु b, सानब्रवीत्तु fk.—दूत्येन्द्री त्वेचराभ्यह्ना  
hm<sup>1</sup>r, दूतीन्द्रस्य चराभ्यह्ना bf (cp. RV. x. 108. 2: इन्द्रस्य दूतिर्... चरामि).—ब्रजं चा०  
hdm<sup>1</sup>fk, ब्रजाश्चा० r.—निष्यन्ती hm<sup>1</sup>r, निहन्ती bfk.—गाक्षेवेन्द्रस्य पृहताः f, गाक्षेवे-  
न्द्रस्य पृहति k, गाक्ष तेंद्रस्य पृहताः b, चैन्द्रीर्गाक्षेव पृहताः hdm<sup>1</sup>, ऐन्द्रीर्गाक्षेव पृहति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम् hdm<sup>1</sup>r, तां दूतीम् bfk.

<sup>a</sup> With the words *mā gās tvam*, cp. iv. 73: *mā apagās tvam*.

<sup>b</sup> Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminīya Brāhmaṇa.—The wording of 28<sup>ed</sup> and 29<sup>a</sup> is based on RV. x. 108. 9 : *svasāraṃ tvā kṛṇavai, mā punar gā, apa te gavāṃ subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

गवां m<sup>1</sup>, नवां b, गनवां fk.—माहिता ह m<sup>1</sup>, मोहिता ह fk, मोहिताहि b.—29<sup>ab</sup> is found in b f k m<sup>1</sup>, not h d r.—सूक्तस्याख्यया चर्चा b, सूक्तस्याख्यया चर्चा fk, सूक्तस्य चान्यया चर्चा h m<sup>1</sup> r, सूक्तस्यान्तपञ्चर्या r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—युग्मामिस्त्वेव h m<sup>1</sup> r, °मिस्त्वेव b f, °मिस्त्वेव k.

<sup>a</sup> Cp. Sarvānukramaṇī : *sā tām yugmāntyābhīr . . pratyācaṣṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिवेयं h m<sup>1</sup> r b f, पिबामि r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—तु पयस् h m<sup>1</sup> r, पयस्स fk, पयस् b.—The end of the *varga* is here marked by ई in b, by १ई in fk, not at all in h d m<sup>1</sup>.

<sup>a</sup> Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tāḥ* might have a vaguely demonstrative sense = 'which you have hidden over there.'

### 7. Story of Saramā and the Panis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पयस्ततः h m<sup>1</sup> r b, परस्ततः fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं b m<sup>1</sup>, पयः h d r<sup>3</sup>, वरं r, पर° b f k.—संवन्नं h d m<sup>1</sup> b, °सं वचनं fk.—ततः h m<sup>1</sup> r, च यत् b f k.—32<sup>ab</sup> is repeated in b.—°विस्तराम् h m<sup>1</sup> r, विस्तीर्णाम् b f k.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्वयम् hdb, च दुर्वयम् r.—~~इन्द्र~~ इन्द्र hm<sup>1</sup>r, इन्द्रोऽथ bfk.

\* That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आसुरस्य hdm<sup>1</sup>r, असुरस्य bfk.—तु Am<sup>1</sup>, हि B.—कुक्षः b, कुक्ष hdm<sup>1</sup>r, कुक्षं fk.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा मयोद्विप्ता hm<sup>1</sup>r, च मयोद्विप्ता fk, ~~मयोद्विप्ता~~ b.—पदानुसारिपद्धत्या hdm<sup>1</sup>, पयसस्तस्य तद्वान्या fkb, पयसस्तस्य पद्धत्या r.—हरिवाहनः hm<sup>1</sup>r, सुखमञ्जसा fk, सुखमञ्जसा b.—The end of the *varga* is here marked by ७ in b, not in hdm<sup>1</sup>fk.

\* Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te 'vadan*: x. 109) addressed to the All-gods.

जघान च पणीन् hm<sup>1</sup>r b, जघान पाणीन्सांस fk.—गाय ताः hdr, तास्य गाः bfk.—  
०देवं तु hm<sup>1</sup>r, ०देवं स्यात् br<sup>2</sup>, ०देवं स्या fk.—जामदग्न्यस्तथाप्रियः hdr, ब्रह्मजाया जुह्व-  
र्जंगी m<sup>1</sup>bfkr<sup>2</sup> (जुह्वर्जं r<sup>2</sup>).

\* This is the reading of B; cp. Ārṣṇukramaṇi: *te 'vadann iti sūktasya brahmajāyā juhū muniḥ*. A's reading of the last pāda (37<sup>ab</sup> being here omitted) means: '(then come) also the Āpri stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>ab</sup>.

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*samiddho 'dya*: x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣiṇaḥ*: x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā*: x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. जामदग्निं b, यामदग्निं fkr<sup>2</sup>, जामदग्निः m<sup>1</sup>.—ॐदो बाग्नी० m<sup>1</sup>, ॐदो बाग्नी० b, ॐदो ज्यो प्री० f, ॐदाज्योप्रियं kr<sup>2</sup>.—37<sup>ab</sup> is found in b fkr<sup>2</sup> m<sup>1</sup>, not in h d r.—युगपदे व्रजन्तं तं h m<sup>1</sup> r, व्रजन्तं युगपत्सर्वे fkr<sup>2</sup>, व्रजन्तं युगपत्सर्वे b.—वेष्ट्या ऋषयस्त्रिभिः h d m<sup>1</sup>, वेष्ट्या ऋषयस्त्रयः r, वेष्ट्यास्त्रिभिः चिभिः परेः fkr<sup>2</sup>.

38. मनीषिणः b fkr<sup>2</sup>, जिगीषिणं h d m<sup>1</sup> r.—सुतान् h d r, सुतं b, सुतं f k.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ* : x. 115) which is addressed to Agni.

जगादर्विर् h m<sup>1</sup> r, ददर्शर्विर् b f k.

40. 'Drink' (*piba* : x. 116) praises Indra; 'Not' (*na* : x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai* : x. 119) is addressed to Laba<sup>a</sup>. 'That' (*tat* : x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राक्षोघ्नाभियम् f k, राक्षोभियम् b, रक्षोघ्नाभियम् h m<sup>1</sup> r (आभियं राक्षोघ्नम् S), आभियं तु परं ततः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—लावम् g, लाचम् b f k, लवम् h d, तावद् r.—आप्याः r, आप्या h d m<sup>1</sup>, आया f, दाया k, आष b.—षध्यां m<sup>1</sup> b f k r, षध्या h.—निपातिताः h m<sup>1</sup> r, च संसुता b, च संसुतः fkr<sup>2</sup>.—The end of the *varga* is here marked by ८ in b f k, not in m<sup>1</sup>.

\* 40<sup>o</sup> is quoted by Śaṅguruśiṣya on RV. x. 119; cp. Ārṣānukramaṇī x. 53<sup>cd</sup> also quoted by Śaṅguruśiṣya, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imam naḥ* : x. 124) is (in) praise of Varuṇa, Indra, Agni, Soma<sup>a</sup>.

संस्तवः h m<sup>1</sup> r<sup>3</sup> b f k r<sup>2</sup>, संसुतिः r.—वक्ष्येद्वापिसोमानाम् h m<sup>1</sup> r b f k, सोमाभिवक्ष्यानां तु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—इमं न h m<sup>1</sup> r, त्विमं तु f k, त्विमं तु b.

\* Cp. Sarvānukramaṇī: *agni-varuṇa-somānām ... aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>).

तिस्रस्त्वचं hm<sup>1</sup>r, चतस्र इति bfk.—सोमसु hm<sup>1</sup>r, सोमस्य fk, सौम्यस्य b.—षष्ठा च hm<sup>1</sup>r, षष्ठां तु bfk.—नवम्या hm<sup>1</sup>r<sup>3</sup>, नवम्यां bfk<sup>r</sup><sup>2</sup>, नवम्याम् r.

\* According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. 'I' (*aḥam*: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तिस्र m<sup>1</sup>br, तिस्र fk, तच्च hdr<sup>3</sup>.—ऐन्द्रमेवोत्तमं पदम् hdm<sup>1</sup>, इन्द्रमेवोत्तमं पदम् r, इन्द्रमेवोत्तमा षगौ bfk<sup>r</sup><sup>3</sup> (r<sup>2</sup>).

\* The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: *śiṣṭa yathānīpātām*. <sup>b</sup> According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: *aindry uttamā*.

44. 'Not him' (*na tam*: x. 126)<sup>a</sup>. The following hymn is to Rātrī (x. 127). That which (begins) 'To me' (*mama*: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (*namas te*)<sup>b</sup> is a benediction. But that which follows,

रात्र्याः hm<sup>1</sup>r, रात्रं bfk.—वैद्युतं hdr, वैद्युकं b, वैद्युते fk.—अश्विनः bfk, त्वा-शीर्वादः hm<sup>1</sup>r.—यत् hm<sup>1</sup>bfk<sup>r</sup><sup>2</sup>, तत् r.

\* According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact. <sup>b</sup> The two khilas which come at the

beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning *ā yasmin devavīṭaye*. The second consists of four stanzas, beginning *ā rātrī pārthivam*, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning *arvāñcam indram amuto havāmahe*, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning *namas te astu vidyute*, referred to above. Next follows a long khila of forty stanzas, beginning *yān kalpayanti no 'rayaḥ* and described in the accompanying Anukramaṇī with the words: *yān: catvāriṃśat, pratyān-kṛtyā-nāśanam, āśiḥ: pañktyantam*. It is mentioned by its pratika *yān kalpayanti* in R̥gvidhāna iv. 6. 3 and described there, iv. 8. 4, as *kṛtyā-sūktam*; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, R̥gvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. 'The spell) which our foes prepare' (*yām kalpayanti no 'rayaḥ*), is destructive of sorcery<sup>a</sup>. 'Bestowing length of life' (*āyusyaṃ*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. 'Neither non-being' (*nāsat* : x. 129) is to Parameṣṭhin.

नोऽरयः hdm<sup>1</sup>r, न इति b, नति f, नति k. — छत्वा<sup>o</sup> m<sup>1</sup>r, छत्वां hd, छत्वा bfk. — नाशनमात्मनः hdm<sup>1</sup>r, दैवतमुच्यते bfk. — नासयत् hdr, नासेयत् f, नासय b, नेति यत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नाशेयत् k. — The end of the *varga* is here marked by **Q** in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyānāśanam*, in the Anukramaṇī of the khila collection. In AV. Paṇiṣṭa 34. 2, this and other hymns of the same character form the *kṛtyāyana*, and are described as counteracting sorcery, *kṛtyāpratiharaṇāni*. <sup>b</sup> This khila immediately follows *yām kalpayanti* in the Kashmir collection. It is described in the accompanying Anukramaṇī as *āyusyaṃ : daśa ; dākṣāyanāḥ . . . hiraṇyātmastutiḥ*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, Prolegomena, p. 506, note <sup>1</sup>. This khila is also mentioned in the R̥gvidhāna iv. 9. 1: *āyusyaṃ āyurvarcasyaṃ sūktaṃ dākṣāyaṇam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila Anukramaṇī, *hiraṇyātmastutiḥ*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutionary (*bhāvavṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñāḥ* : x. 130). 'Away' (*apa* : x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas : 4, 5) are traditionally held to be addressed to the Aśvins.

सुते hdm<sup>1</sup>r, च या bfk<sup>2</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam* : x. 132) is addressed to Mitra-Varuṇa; in the first stanza Heaven and Earth are praised in the (first) hemistich (1<sup>ab</sup>), and the Aśvins in the next (1<sup>cd</sup>).

भूमिश्च hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>. — अश्विनौ चोत्तरे ततः Am<sup>1</sup>, अश्विना उत्तरेण तु bfk<sup>2</sup>.

48. 'Forth, well' (*pro ṣu* : x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minīmasi* : x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vṛkṣe* : x. 135) the celestial Yama is praised.



प्रो वीद्दे hbf, प्रो वीद्मं m<sup>1</sup>r.—०देवृक् तु hm<sup>1</sup>r, ०देवृक्सात् b, ०देवृक्सात् fk.—  
बुख्यानः m<sup>1</sup>, बुख्यान हdbf, ०स्थाने kr.

<sup>a</sup> The Sarvānukramaṇī has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केशमिं r, केशमिं hδ, केशमिं b, केशमं f.—केशिनं bfk, केशिनः hdm<sup>1</sup>r (केशिनं S).—उत bf, उद् k, ह्युत hδr, युत m<sup>1</sup>.—देवानामच चाद्या स्वाद् A, ऋगाद्या तच्च देवानां B.—वातदेवसृचः परः B, वायव्यसृच उत्तरः A. As the text of the RV. names Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed that text, I have preferred the reading of B.

<sup>a</sup> The reading *keśināḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramaṇī has *kaiśinam* and Sāyana (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaiśinam* as referring to the 'Three Hairy Ones' (cp. above, i. 95).

<sup>b</sup> The Sarvānukramaṇī gives no details about this hymn, describing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

०देवृक् तु hδr, ०देवृक् m<sup>1</sup>, ०देवृक् स्वाच् b, ०देवृक्सा (खेगृ) f.—०देवतः hm<sup>1</sup>b, ०देवतः r, ०देवत fk.—परः hm<sup>1</sup>r, स्मृतः br<sup>2</sup>, स्मृतः fk.—स्वादेतद् hr<sup>3</sup>m<sup>1</sup>, स्वादे तद् r, मूक्तं स्वाद् bf.—विश्वमेषज्यं hδbr, विमेषज्यं fk, विश्वमेषज्यं m<sup>1</sup>.—रपसो वा विनाशनः hm<sup>1</sup>r, रपसश्चापनोदनम् bfk<sup>r</sup><sup>2</sup>.—The end of the *varga* is here marked by १० in b, by १ in fk, not at all in dm<sup>1</sup>.

### 11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lākṣā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*sūryaraśmiḥ*: x. 139) the first triplet (1-3) is addressed to Savitr.

लाबं bfk, लाबा hdm<sup>1</sup>r.—त्वस्मिन् hm<sup>1</sup>r, त्वस् b, त्वसा fk.

<sup>a</sup> This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pitā, aryamā te pitāmahaḥ*, follows *yān kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. <sup>b</sup> *Lākṣā* has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4–6): he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोक्षु hm<sup>1</sup>r, परोक्षं तु bfr<sup>2</sup>.—वैष hm<sup>1</sup>r, वैष b, वैष fkr<sup>2</sup>.

<sup>a</sup> That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The *Sarvānukramaṇī* has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now ‘O Agni, thine’ (*agne tava*: x. 140) is addressed to Agni; that which follows, ‘O Agni, to (us)’ (*agne acha*: x. 141)<sup>b</sup>,

प्रकीर्तिता: bfr, तु कीर्तिता: m<sup>1</sup>.—तवे त्वये bfr, तवत्यये m<sup>1</sup>.—यत्परम् m<sup>1</sup>f, तत्परम् b, यत्परम् kr.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> That is, Savitr, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>ab</sup>); but this is the only position in which it might be genuine.

<sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *āgneyam vaiśvadevam ca*, must have a different sense from that required in A. See note <sup>a</sup> on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) ‘This’ (*ayam*: x. 142), the four Sārṅgas, as seers of couplets (*dvrcāḥ*), adored Agni severally<sup>b</sup>.

च अयम् m<sup>1</sup>r, चायम् hd, वायम् b, (विश्वदे)वायं fk.—तु द्वृचा: m<sup>1</sup>r, तु द्वृचा: r<sup>3</sup>, उद्वृचा: hd, तु यद्वृचा: b, तु यद्वृचा: f (द्वृचा: S).—अग्निम् r, भिम् MSS.—The end of the *varga* is here marked by ११ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> If 53<sup>cd</sup> is not genuine, these words would mean: ‘There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)’: cp. BD. vii. 143, note <sup>a</sup>. This would be in agreement with the *Sarvānukramaṇī* which describes 141 simply as *vaiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. <sup>b</sup> That is, each with a couplet. Cp. *Sarvānukramaṇī*: *ayam: aṣṭau; dūrcaḥ śārigāḥ ... āgneyam*; and see Śaḍguruśiṣya's explanation of *dūrca* as 'seer of two stanzas.'

## 12. Deities of RV. x. 143-154. Khila: Medhāsūkta.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khaṇāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm<sup>1</sup>r, अतः परम् bfk.—यत्स्वयम् bm<sup>1</sup>r, यत्स्वयम् hdfk.

56. they declare to be an esoteric (*upanīṣada*) evolutionary (*bhāva-vṛtta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*<sup>b</sup> with its extended leaves<sup>c</sup>.

सूक्तं hm<sup>1</sup>r, षट् f, षट् b.—प्रचक्षते hm<sup>1</sup>r, वदन्ति तु bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पागम b, उत्तरानपर्णी पाठां तु fkr<sup>2</sup>.—महौषधिम् bkr<sup>2</sup>, महौषधिं f, महौषधीम् m<sup>1</sup>.—<sup>56</sup><sup>c</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. above, ii. 120, 121; v.87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutionary, that is, connected with birth or cosmogony. The *Sarvānukramaṇī* has no reference to this, but speaks of the hymn as *upanīṣat* (Śaḍguruśiṣya: *upanīṣat-saṃjñam*).

<sup>b</sup> As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the *R̥gvidhāna*, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here.

<sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Aranyānī' (*aranyānī*: x. 146) is (in) praise of Aranyānī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवन्नी b, पतिसंवन्नी f, पतिसंवन्नी r<sup>2</sup>, पतिं संवन्नी m<sup>1</sup>.—त्वन्वाः b, त्वन्वाः f, त्वं पाः r<sup>2</sup>, त्वं वाः m<sup>1</sup>.—सपत्यपनोदिकाम m<sup>1</sup>b, सपत्यपनोदिकाम fr<sup>2</sup>, सपत्यपनोदिकाम k.—अदुत्तरे h, अदुत्तरे d, तदुत्तरे m<sup>1</sup>r, सुदुत्तरे bfk.

<sup>a</sup> The *Sarvānukramaṇī* has *sapatnībādhanam*, with which expression cp. *R̥gvidhāna* iv. 12. 3: *sapatnīm bādhatena*.

58. 'Savitṛ with bonds' (*śavitā yantraiḥ* : x. 147) is addressed to Savitr. 'Enkindled even thou art fanned' (*samiddhaś cit samidhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*)<sup>a</sup>.

मेधासूक्तमतः परम् b fkr, मेधां मेधोत्तरं तु यत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmih*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the Ṛgvidhāna, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, Prolegomena, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*)<sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsaḥ* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyaḥ* : x. 154) they declare to be evolutionary.

आग्नेयमासुरित्यस्माच्च hdm<sup>1</sup>r, आग्नेयं त्वासुरेखेते k, अग्ने त्वासुरेखेते<sup>a</sup> bf.—इत्स MSS. and r.—प्रचक्षते hm<sup>1</sup>r, वदन्ति तु b fkr<sup>2</sup>.—59<sup>a</sup>=56<sup>b</sup>.—The end of the *varga* is here marked by १२ in b fkr, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the *pratīka* of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven *atichandas* metres, it is thus described in the accompanying *Anukramaṇī* : *ā sūs : sapta : ātharvaṇas subheṣajaḥ : āgneyam : prakṛtiḥ, kṛtir, ākṛtir, vikṛtis, samkṛtir, abhikṛtir, utkṛtayaḥ [utkṛtiḥ]*. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by Uvaṭa as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes : 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*,' that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvataḥ*) and the *Anukramaṇī* (*ā sūs*) have *ū*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūh* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyī* : x. 155) is destructive of bad luck<sup>a</sup> : in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) *Brahmaṇa-spati* is praised either as the chief deity or incidentally;

तच्च hm<sup>1</sup>r, चच्च fk, वव b.—इति वृचे hdr, इति तु वृचे m<sup>1</sup>, इति वृचे bfk.—Before 60, bfk m<sup>1</sup>r insert the following śloka:

श्रीगणेशाय नमः ।

सुतेऽस्मिन्देवतास्मिन् एता एव प्रकीर्तिताः ॥

The second line has already occurred as viii. 53<sup>ab</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>ab</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>cd</sup>.

<sup>a</sup> The Sarvānukramaṇī has the same expression, *alakṣmīghnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat*: x. 155. 4), the All-gods in the stanza 'Around' (*pari*: 5). And the (hymn) 'Agni' (*agnim*: x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam*: x. 157) is addressed to the All-gods.

इन्द्रश्च hdm<sup>1</sup>r, इन्द्रं चैव bfk.—चापिम् hdr, त्वपिम् bfk r<sup>2</sup>.

62. Indra <sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character <sup>b</sup>.

प्राधान्यतस्त्वच्च hdm<sup>1</sup>r, प्राधान्यतो वाच b, प्रधानतो वाच fkr<sup>2</sup>.—सह सुतः hm<sup>1</sup>r, च संसृतः bfk.—महश्चिह्न hdbk, महश्चिह्न r.

<sup>a</sup> The Sarvānukramaṇī simply describes x. 157 as *vaśtvadevam* without any reference to Indra. <sup>b</sup> This pāda occurs in four previous passages: iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo naḥ*: x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau*: x. 159), Paulomī in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु hr, सूर्यं तु m<sup>1</sup>, सौर्यं स्वाद् b, सौर्यं स्वा fk.—यत्वेतद् m<sup>1</sup>r, यत्वेतद् hfb, यत्वेतद् k.—स्वाग्नुषांस m<sup>1</sup>r, स्वां गु° hd, स्वगुणां bfk.—तच्च hfb, त्वच्च r.—च शंसति hm<sup>1</sup> bfk, प्रशंसति r.—The end of the *varga* is here marked by १३ in bfk, not in hdm<sup>1</sup>.

#### 14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tivrasya*: x. 160) is addressed to Indra. 'I release' (*muñcāmi*: x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's <sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yakṣma*) <sup>b</sup>.

भेषजं hm<sup>1</sup>r, भेषजं fk, omitted in b.—राजयक्ष्महणं m<sup>1</sup>, °हणं hdbfkr.

<sup>a</sup> The seer of this hymn is stated by the Ārṣānukramaṇī and the Sarvānukramaṇī to be Prājāpatya Yakṣmanāsana. <sup>b</sup> The hymn is described in the Sarvānukramaṇī as *rājayakṣmaghnam*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

लिङ्गोक्तदेवतम् hm<sup>1</sup>rbs, °देवतम् fk.—राजोऽग्निः f, राजाध्यायमित्तं b, hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>k (cp. v.r. on viii. 40), गर्भसंस्त्रवसंयुक्तं r.—यत्नेतद् m<sup>1</sup>f, यत्नेतद् hrk, यत्नेति b (cp. v.r. on viii. 63).—°ह्यणेति तु hm<sup>1</sup>r, °ह्यणेति च bk, °ह्येति च f.

<sup>a</sup> 65<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. x. 161. <sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*dr̥ṣtam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

66<sup>ab</sup> = v. 87<sup>cd</sup>.—चैतद् m<sup>1</sup>, चैनं b, चैवं fk.—वेन्यं तु वेनस्तत् पश्यत् hdr, भाववृत्तं परं चैतद् Bm<sup>1</sup> (चैतद् m<sup>1</sup>, चैवं kr<sup>2</sup>, चैनं b).

<sup>a</sup> This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the Anukramaṇī: *venas: tṛcam; veno; bhāvaṛttam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghnam* in the Sarvānukramaṇī.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

प्रिरेव च bfk, प्रिरेव तु hm<sup>1</sup>r.—दीर्घतपाः m<sup>1</sup>r, °तपा b, दीप्ततपाः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दीर्घतमाः hd, °तमा fk.

<sup>a</sup> There is no mention of Indra and Agni here in the Sarvānukramaṇī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest<sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चक्रे bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—°प्रिधानि bfr, °मेधानि hd, °मिधानि m<sup>1</sup>.—स तम् m<sup>1</sup>r, शतम् bfr<sup>2</sup>, सुतम् hdr<sup>3</sup>.—कपोतं सुतवागुषिः bfr, कपोतो निर्हृतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm<sup>1</sup>k.

<sup>a</sup> Cp. the words of RV. x. 165. 3: *āṣṭryāṃ paḍaṃ kṛṇute agnidhāne*.

### 15. Deities of RV. x. 165–174.

69. with the hymn ‘O gods’ (*devāḥ*: x. 165): it is stated to have the object of expiation<sup>a</sup>. ‘(Make) me a bull’ (*ṛṣabhaṃ mā*: x. 166) is destructive of rivals. ‘By which this’ (*yenedam*)<sup>b</sup> is addressed to Mind (*mānasa*).

In bfr, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो बृहस्पतिः, there is a lacuna between the first two words of 69 and the last two of 70.

<sup>a</sup> Cp. Sarvānukramaṇī: *prāyaścittam idam*, adding *vaiśvadevaṃ*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedaṃ bhūtaṃ bhuvaṇaṃ bhaviṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manaḥ śivasamkalpaṃ astu*. The first six stanzas are identical with VS. xxxiv. 1–6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramaṇī: *yena: saptonā; mānavaḥ (mānasaḥ?) śivasamkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratika (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jama-dagni)<sup>a</sup> saw (the hymn) addressed to Indra (beginning) ‘To thee’ (*tubhya*: x. 167). Varuṇa, Vidhātṛ, Anumati<sup>b</sup>, Dhātṛ, Soma, Brhaspati—

विधातानुमतिर् hdr, विधातामति m<sup>1</sup>, lacuna in bfr, cp. critical note on 69.

<sup>a</sup> Cp. Ārṣānukramaṇī x. 86: *viśvāmitrajamadagni* (= Sarvānukramaṇī) *ṛṣir [ṛṣi] gūthinabhārgavau*. <sup>b</sup> 70<sup>c</sup> has one syllable too many; cp. 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3)<sup>a</sup>. With the following (hymn) ‘Of Vāta’ (*vātasya*: x. 168) Anila praised his father<sup>b</sup>.

तच्च hbfbk, तच्च m<sup>1</sup>r.—तृतीयायामृचि सुताः hm<sup>1</sup>r, तृतीयामिचि सुता b, तृतीया-  
मिति संसुतः fk.—परेणास्तीद् hm<sup>1</sup>r, परेणीस्तीद् bfk.—अनिलः b, अनिलं hdm<sup>1</sup>r fk.

<sup>a</sup> Sarvānukramaṇī: *tṛtīyā līṅgoktadevatā*; cp. Śaḍguruśiṣya.

<sup>b</sup> Cp. Ārṣānu-

kramaṇī x. 87: *vātāyano munīḥ sūktaṃ vātasyety anilo jagau*.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (*mayobhūḥ*: x. 169). Now various kinds of milch kine are there praised<sup>b</sup>.

यत्सूक्तम् hm<sup>1</sup>r, तत्सूक्तम् bfk.—ह्वर ऋषिः r, हंवरौ ऋषिः hdm<sup>1</sup>, ह्वर r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
स्वमरा ऋषिः fk, स्वमरा रिषिः b.—तच्च तु hm<sup>1</sup>r, तच्च च bfk.—72° = v. 92°.

<sup>a</sup> The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.

<sup>b</sup> The Sarvānukramaṇī simply describes this hymn as *gavyam*.

73. 'Far-shining' (*vibhrāt*: x. 170) is addressed to Sūrya; 'Thou this' (*tvam tyam*: x. 171) is addressed to Indra; 'Come hither' (*ā yāhi*: x. 172) is (in) praise of Dawn; and 'Hither thee' (*ā tvā*: x. 173. 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ याही° b, आ याहि° fk, त्वा याही° m<sup>1</sup>r, त्वा याहि° h, चा याहि° d.—°स  
सुतिः hd, °सः सुतिः m<sup>1</sup>r, °स स्तवः b, (°स) संस्तवः fk.—राज्ञे ऽभिषिक्ताय hm<sup>1</sup>rs, राज्ञो  
ऽभिषिक्तस्य bfr<sup>2</sup>.—चानुमन्त्रणे hm<sup>1</sup>r, चाभिमन्त्रणे bfk, अभिमन्त्रणे ṣ.—The end of  
the *varga* is here marked by १५ in hbfbk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ*; cp. R̥gvidhāna  
iv. 22. 4. <sup>b</sup> 73°d is quoted by Śaḍguruśiṣya on RV. x. 173.

## 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (*pra vaḥ*: x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni: there the stanza 'Forth the sons' (*pra sūnavah*: x. 176. 1) is addressed to the R̥bhus.

याव्यां hd, याव्या bfk, याव्यां r.—°बुदिः hm<sup>1</sup>fr, °बुदिः b, °बुदः k, °बुदः r<sup>2</sup>.—  
यत्ततः hm<sup>1</sup>bfr, यततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—°र्भवृक् प्र hm<sup>1</sup>r, °र्भवा प्र fk, °र्भव्य ष b.

<sup>a</sup> Cp. Sarvānukramaṇī: *pra vaḥ* .. *ārbudīr grāvṇo 'staut*.



75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु hdb, पतंसु m<sup>1</sup>, - - - fk.—तथापरे hm<sup>1</sup>r, अथापरे b, अथापरे fk.

<sup>a</sup> The Sarvānukramaṇī uses the same word to describe this hymn; cp. R̥gvidhāna iv. 22. 5: *māyābhedanam etat*.

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza: x. 177. 2) is praised Vāc, the goddess who cherishes in her heart<sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायामेदे m<sup>1</sup>fk, मायामेद° b.—सुतेत्याह m<sup>1</sup>, सुतेत्याह bfk.—देवी विभर्ति m<sup>1</sup>, देवी विभर्ति b, देवी विभर्ति f, °धमति kr.—या m<sup>1</sup>bf, पा kr.—वाचं विदितां सती m<sup>1</sup>b, वाचं विदितां सती f, वाचा विदितां सती r.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. the words of RV. x. 177. 2: *patamgo vācam manasā bibharti . . . dyotamānām*.

<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turiyaṃ vāco manuṣyā vadanti*.

77. The hymn 'Forthwith this' (*tyam ū śu*: x. 178), which has Tārksya for its deity, they regard as a charm for good luck (*svastyayana*)<sup>a</sup>. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathaś ca*: x. 181), is addressed to the All-gods.

त्यमू पु तार्क्षदेवत्वं m<sup>1</sup>fk<sup>2</sup> (ताक्ष° kr<sup>2</sup>), त्यमू पु तार्क्षदेवत्वं b, त्यमूष्विति तु सौपर्णी hdb. The reading of the B MSS. is favoured by the Sarvānukramaṇī, which describes the hymn as तार्क्षम्.—उदेद्रे hd, उदेद्रे m<sup>1</sup>, उदेद्रे f, उदितेद्रे b, उदेद्रे r.—वैश्वदेवं तु hdm<sup>1</sup>r, वैश्वदेवं स्नात bfk.—चेति च hm<sup>1</sup>r, चेति तु b, no particle in fk.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 2: *tyam ū śv iti svastyayanam*.

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotra*) and how the Br̥hat chant,

°चक्षुस् hm<sup>1</sup>r, °चक्षुस् b, °चक्षुस् fk.—तथाया hrb, तथाया fk.—अथयस्त्रयः hdb, अथयस्तुतः fk, अथय त्रयः b.—The end of the *varga* is here marked by १६ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, Dhātṛ, Savitr, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathantara, the Bṛhat, and the Gharma.

#### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savitr<sup>a</sup> is implied. Now in the hymn 'Bṛhaspati' (*bṛhaspatiḥ*: x. 182) Bṛhaspati is praised.

संभूतो hd, संभूतः m<sup>1</sup>, संभूतो br, संभूता (घर्माः) fk.—चोपलस्यते hrbfk, चाप-  
लस्यते m<sup>1</sup>, (वादस्यै) वाच दृश्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—Instead of 79<sup>cd</sup>, given in the text according to  
the reading of hdr, m<sup>1</sup>bfr<sup>2</sup> have substituted a line which has already occurred twice  
before in B MSS.:

सूक्तं ऽस्मिन्देवतासिद्ध एता एव प्रकीर्तिताः । (तु कीर्तिताः m<sup>1</sup>)

b alone further adds the line—

अस्तीत्यरेण सूक्तेन तपुर्मूर्धा बृहस्यतिम् ।

<sup>a</sup> Cp. RV. x. 181. 3: ā sūryād abharan gharman ete.

80. Some consider this praise (of Bṛhaspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyaṃ tvā*: x. 183)<sup>b</sup>,

यजमानस्य hm<sup>1</sup>r, यजमानार्थाः b.—केचिदेतां स्तुतिं विदुः hm<sup>1</sup>r, केचिदेव वदन्ति  
ताः b.—80<sup>ab</sup> is omitted in fkr<sup>2</sup>.

<sup>a</sup> The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya śaṃ yoh*. <sup>b</sup> 80<sup>cd</sup> = Ārṣānukramaṇī x. 95<sup>cd</sup>, except that the reading there is *sūktaṃ tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*liṅga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and r.—लिङ्गैरेवाच अक्षिताः bf, लिङ्गैरेवाच अक्षिताः kr<sup>2</sup>, लिङ्गैरेवाच  
देवताः hdr.—प्रथमा हि वदत्यय hm<sup>1</sup>r, प्रथमायामृचि स्तुताः b, प्रथमायामृचि स्तुताः  
f.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The respective deities for the three stanzas are the Yajamāna, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcam yajamānapatnīhotṛāśiṣaḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (*viṣṇuḥ*: x. 184) they declare to be addressed to the All-gods<sup>a</sup>.

°स्ववं त्वृवे: hdm<sup>1</sup>r<sup>3</sup>, °स्ववत्स्वृवे: r, °स्ववत्स्वृवे: bfk.—सूक्तं तु hm<sup>1</sup>r, यत्सूक्तं bfk.—  
प्रचक्षते hm<sup>1</sup>r, तदुच्यते bfk.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as *liṅgoktadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring<sup>a</sup>. Now the following (hymn) is 'O Nejameṣa' (*nejameṣa*)<sup>b</sup>. It is stated to be optionally (applicable: *vā*)<sup>c</sup> with a view to offspring.

स्वदार° hm<sup>1</sup>r, स्वदरे bfk.—परं hm<sup>1</sup>rb, परे kr<sup>2</sup>.—नेजमेवेति hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, मजमेवेति b, नेजमेवं हि r.—गर्भार्थं वा तदुच्यते hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, गर्भार्थं तावदुच्यते r, गर्भाग्निरेव नोच्यते b, गर्भाग्निरेव नोच्यते fk.—The end of the *varga* is here marked by १७ in bk, by २७ after 83<sup>ab</sup> in f, not at all in hdm<sup>1</sup>. Owing to the transposition of 84, 85, the figures indicating the end of *vargas* 17, 18, 19 have got shifted, but come right again at 20.

<sup>a</sup> Cp. Sarvānukramaṇī: *garbhārthāśiṣ*. <sup>b</sup> This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenedam* and this, the Kashmir collection has one of two stanzas beginning *yāsām ūdhaś caturbīlam* and coming before RV. x. 170. <sup>c</sup> I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejameṣa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the Grhya Sūtras; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in Rgvidhāna iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejameṣa, by Winternitz, JRAS., 1895, pp. 149-155.

### 18. The khila 'Nejameṣa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male'<sup>a</sup>—with (this) half of the whole (first) stanza he<sup>b</sup> means this whole combination (*yoga*) of prayer<sup>c</sup>:

अस्ये bm<sup>1</sup>, असौ r, these two and the following three syllables (मे पुत्र°) omitted in fk.—पुत्रकामाया m<sup>1</sup>r, पुत्रकामाय b, कामाय fk.—सवागर्धेन fk r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सर्वा: गर्धेन b, अचमर्धेन m<sup>1</sup>, चन्दादधे च r.—यत्कृतम् fkm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यक्रुतमम् b, तत्कृतम् r.—आशिषो योगमेतं हि all MSS. and r.—वज्रो m<sup>1</sup>, वज्री r, वज्रो b, वज्रो f, वज्रो k, वज्रो r<sup>2</sup>.—

गोथेन  $m^1r^1r^4r^6$ , गौ वेनु  $fk$ , गौवेनु  $r^2$ , गौ वेनु  $b$ .—मन्यते all MSS. and  $r$ .— $m^1$  is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others ( $bfr^2r^1r^4r^6$ ) have them between 130 and 131, where they are absolutely out of place.  $hd$  omit them altogether.

<sup>a</sup> The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*sarvargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyai me* &c.) may be taken to represent the whole khila of three stanzas.' <sup>b</sup> That is, Māthara, whose view, in connexion with the Bāṣkala school, is stated in the next śloka. <sup>c</sup> According to the rule of AŚS. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter  $e^a$  is intended to (arouse) compassion; while the Bāṣkalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two  $e$ 's (*ay-oh*) have the meaning of a past tense (*bhūtakarāṇa*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

०कम्यार्थे  $m^1kr$ , ०कम्यार्थौ  $b$ .—नास्मि  $m^1rf$ , नास्मि  $k$ , नास्मि  $b$ .—माटरः  $r$ , मांवरः  $m^1bfk$ .—आख्याते  $m^1bfkr^2$ , आख्यात०  $r$ .—बाष्कला  $b$ , बाष्कुला  $r$ , बाष्कुलान  $f$ , बाष्कला  $k$ , वात्सल्या  $m^1$ .—आव्ययोरिति  $b$ , भञ्जव्ययोरिति  $f$ , भञ्जव्ययोरिति  $k$ , स्त्रीव्ययोरिति  $r$ , स्त्रीरूपोद्भूत  $m^1$ .

<sup>a</sup> That is, in Nejameṣa instead of the regular Najameṣa; this śloka containing remarks on the use of  $e$  in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *yatheyaṃ pṛthivī . . garbham ādadhe* and to its interpretation by the Bāṣkalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings  $-e$ , that is, *ādadh-e*, 1. sing., and *ādadh-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadh-e*, 1st pers. <sup>c</sup> That is, *ādadh-e* is here = *ādadh-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhita (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहिचं  $hm^1r$ , माहिच  $b$ , माहच  $fk$ .—सूर्यवरुणमित्राणाम्  $hdm^1r$ , पुरुषार्थमभि-  
चेष्ट<sup>b</sup>, भूर्णामिभिचेष्टा<sup>a</sup>  $fk$ .—०तरेषु तु  $hm^1rk$ , ०तरेषु च  $bf$ .—86<sup>b</sup> is omitted in  $r^1r^4r^6$ .

<sup>a</sup> I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamitrāṇām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>c</sup>. <sup>b</sup> 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*śāntyartham*) and is also purifying.

B It is recognized (*drṣṭa*) as also benedictory in the valediction of travellers <sup>a</sup> (*yātām*).

देवाः m<sup>1</sup>, देवा h b f k, वाता r.—वे श्रुतम् h d m<sup>1</sup>, विश्रुतम् br, विश्रुतम् f k.—यातयपि b, यातमपि f, पातमपि m<sup>1</sup> k r.

<sup>a</sup> The emendation *yātām* is supported by the use of *adhvasu* in RV. x. 185. 2 and by the words of the Rgvidhāna iv. 23. 3: *mahi triṇām avo 'stv iti svastyayane japeṭ*. Cp. RV. viii. 83. 6: *kṣiyanto yānto adhvann ā devā vṛdhāya hūmahe*. This hymn is described as *svastyayanam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta <sup>a</sup> (in) 'May Vāta' (*vātaḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the Rg-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas <sup>b</sup>.

वात आनेयमुत्तरम् h d m<sup>1</sup>, आनेयं प्राप्ते परम् b f k r.—दाशतयीषु h d m<sup>1</sup> r, दास-तयीषु r<sup>2</sup>, दावतयीषु b, दाशपीषु f.—तु h m<sup>1</sup> r f k, च b.—The end of the *varga* is marked at the end of the next śloka in b f, not at all in h d m<sup>1</sup> k. See note at the end of the preceding *varga*.

<sup>a</sup> Cp. above, 71. <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

### 19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas <sup>a</sup> is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyaṁ gauḥ*: x. 189), Sārparājñī sang of herself (in it) <sup>b</sup>.

०द्व्यचनेयं h d m<sup>1</sup> r<sup>3</sup> b f k r<sup>2</sup>, ०देव त्वापेयम् r.—स्वयं जगौ A m<sup>1</sup>, जगौ स्वयम् B.

<sup>a</sup> In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukramaṇī: *sārparājñī; ātmaśatvataṁ sauryaṁ vā*.

90. Therefore she is the deity in it; some declare Sūrya (to be the deity). Mudgala, Śākapūṇi, and the teacher Śākatāyana,

तस्मात्सा देवता तच्च hm<sup>1</sup>r, तस्य स्याद्देवता सेव b, तस्य स्या देवता स्यव f.—सूर्यम् hm<sup>1</sup>r f, सौर्यम् b. The Sarvānukramaṇi has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—च आचार्यः m<sup>1</sup>r b f k, चाचार्यः hd.—पिकटायनः h d m<sup>1</sup>r<sup>3</sup> b k r<sup>2</sup>, रथीतरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutionary (*bhāvavṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

ददर्शाथाघमर्षणः hm<sup>1</sup>r, ददर्शावघमर्षणः b, ददर्शाधमर्षणः f.

<sup>a</sup> Cp. Sarvānukramaṇi: *aghamarṣaṇo; bhāvavṛttam*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines:

आग्नेये अघमर्षणसूक्तम् ॥  
देवता भाववृत्तसु अग्निदेवाघमर्षणः ।  
इन्द्रस्वाहामं तस्य भाववृत्तो हरिः स्मृतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्माच् m<sup>1</sup>, यस्मा यस्मा f, यस्मा h d b k, तस्मा r.—92<sup>cd</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̥gvidhāna iv. 23. 5: *pavitṛṇām pavitram tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>cd</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̥gvidhāna iv. 24. 2, being there introduced with the words *evam tad ṛṣir abravīt*; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-marṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) 'Unanimity' (*samjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति h, °दीनीति d, °दानीति f k, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंख्यः hm<sup>1</sup>r, संज्ञा ज्ञानसंख्यः b, संवज्ञानं संख्यः f.—The end of the *varga* is marked by १९ in h b f k after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

## 20. Two khilas. RV. x. 191. Mahānāmni stanzas.

94. Now as to the fourth (hymn) 'Of the handleless fiends' (*nairhastyam*), it is destructive of rivals<sup>a</sup>. 'Together, together, indeed' (*saṃ-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*prādhvarāṇām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थं यत्तु m<sup>1</sup>f, चतुर्थं य तु k, चतुर्थं यत्तु h<sup>d</sup>, चतुर्थं यत्तु b, चतुर्थं (तेहस्त्यम) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चेत्यामिषे एव ते hdm<sup>1</sup>r, त्वामिष्यावेते b, त्वामिष्यावेते f.—स्यूते hdm<sup>1</sup>frb, स्यूता k, उमे तच्चापिदेवते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes after *saṃjñānam*. It consists of three stanzas, and begins *nairhastyam senādaraṇam*. It is thus described in the Anukramaṇī: *nairhastyam; ṛcāṇ; nairhastyah (nirahastya MS.); sapatnaghaṇam senādaraṇam; ānuṣṭubham bṛhaṭimadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamaṛṣaṇa*, (2) *saṃ-sam it*, (3) *saṃjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*saṃ-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇām* as addressed to Agni. The order in which the Ṛgvidhāna mentions these four khilas is: (1) *aghamaṛṣaṇa*, (2) *nairhastyam*, (3) *saṃ-sam it*, (4) *saṃjñānam*. Cp. Meyer, *Ṛgvidhāna*, p. xxvi; Oldenberg, *Prolegomena*, p. 507.

<sup>b</sup> This khila of seven stanzas, beginning *prādhvarāṇām pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra; sapta; kasyapo jamadagnir; uttamā śaṃyur; ādyā āgneyī gāyatrī, dvitīyā ṽpottamā āśīḥ pāṅktaṃ, tṛtīyā ākṣarastutis sāṅnuṣṭup; caturthī saumī, pañcamī saurī*. The last stanza is identical with the last of *saṃjñānam* (*tac chaṃyor ā vṛṇīmahe*, &c.), and is at the same time the concluding stanza of the RV. according to the Bāṣkala recension; cp. Oldenberg, *Prolegomena*, p. 495. <sup>c</sup> *Āgneyyau* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyāgneyī*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first<sup>a</sup> (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संज्ञाने b, संज्ञानं hm<sup>1</sup>r, संवञ्जनि fk.—अथाश्विनौ hm<sup>1</sup>r, तथाश्विनौ bfk.—95 is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The irregularity of declension in *prathamasyām* is probably due to the following *tṛtīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशिषोऽभिवदन्ति ताः hm<sup>1</sup>rbfk, स स्वाशीर्वाद उच्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>cd</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of *nairhastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*saṃ-saṃ*: x. 191) and 'Unanimity' (*saṃjñānam*) to be the best (charm for) conciliation<sup>a</sup>.

संवन्नं f, शिवन्नं r<sup>2</sup>, संवर्त्तनं b, संसवन्नं hd, संहन्नं m<sup>1</sup>. The name of the reputed seer in Āṛṣānukramaṇī x. 99 and in the Sarvānukramaṇī is Saṃvanana.

<sup>a</sup> In Ṛgvidhāna iv. 24. 4, 5 *saṃ-saṃ* is described as *saubhrātṛkaraṇaṃ mahat*, and *saṃjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years<sup>a</sup>.

महानाम्न्य चचो hdr, माहानाम्न्यं चचा f, महानाम्न्य रिवां b.—गुह्यास् m<sup>1</sup>r, गुह्यां bf, गुह्या hdk.—ऐन्द्र्यैव यो वदेत् hm<sup>1</sup>r, ऐन्द्रास्तस्य वेद b, (ता) टेन्द्रास्तस्य यो वेद f.—सो हीं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो हं ब्रह्म hm<sup>1</sup>r, सो ह ब्राह्मं b, सा ह ब्राह्मं r<sup>2</sup>, सा ह ब्राह्म्यं f, Śaḍguruśiṣya, who (p. 169, śloka 9) quotes nearly the whole line, has अहर्ब्राह्मं.—स राध्यते hdm<sup>1</sup>r, स्वराध्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वरध्यासौ b, स्वरध्यासी f, स्वरंध्यासी kr<sup>2</sup>.—In m<sup>1</sup> this śloka comes after 101.—The end of the *varga* is here marked by २० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

<sup>a</sup> Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

*taḍ vai yugasahasrāntaṃ brāhmaṇaṃ puṇyam ahar viduḥ.*

## 21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas<sup>a</sup>. The deities which appear in praise<sup>b</sup> therein, own the hymn (*sūktabhāṇ*)<sup>c</sup>. It has, as is well known, been stated by Śaunaka that the deities which own the hymn are always the chief object (of praise).



तृचाधर्मं m<sup>1</sup>b, विचाधर्मं f, विचाधर्मं kr<sup>2</sup>.—सूक्तमाहस् fb, सूक्तानाहस् kr<sup>2</sup>.—  
तस्मिं m<sup>1</sup>b, तस्मिन् fr<sup>2</sup>.—सुतो m<sup>1</sup>, सुतो b fkr<sup>2</sup>.—दृश्यते याः सूक्तभावः m<sup>1</sup>, दृश्यते यः  
सूक्तभावा fkr<sup>2</sup>, दृश्यते यः स सूक्तभाव b.—प्रधानसूक्तम् b fkm<sup>1</sup>, प्रधानसूक्तम् r<sup>2</sup>.

<sup>a</sup> According to this RV. i. 99 would not be a *sūkta*. <sup>b</sup> Cp. iv. 143: *stutau yasyeha dr̥śyate*; see also vi. 16. <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the Mahānāmni<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dr̥ṣṭam*) in a Brāhmaṇa<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the Nivids<sup>c</sup>, as one applies (*āha*) the designation of hymn to the Praiṣas<sup>d</sup>.

ऐन्द्रीर्षचा b, ऐंद्रो ऋचो m<sup>1</sup>f, ऐंद्रा ऋचो kr<sup>2</sup>.—विषात् m<sup>1</sup>, विषा b fkr<sup>2</sup>.—दृष्टं m<sup>1</sup>b fkr<sup>2</sup>.—ब्राह्मणे b, ब्राह्मण fkr<sup>2</sup>, ब्राह्मणः m<sup>1</sup>.—सूक्तवादो निवित्सु m<sup>1</sup>b, सूक्तशब्दो नवित्सु fkr<sup>2</sup>.—प्रेषष्वाहा fkr<sup>2</sup>, प्रेषष्वाह m<sup>1</sup>, प्रेषचाह b.

<sup>a</sup> These stanzas (= Ait. Ār. iv) form the khila which follows *prādhvarāṇām* in the Kashmir collection. They begin *vidā magha(va)n vidā gātum anuśaṃśiṣo diśaḥ*, and are thus described in the Anukramanī: *vidā: daśa; . . . aindraṃ pāvamanam ānuṣṭubham, &c.* They are described in the Ṛgvidhāna, iv. 25, as constituting the end of the Ṛg-veda Samhitā. Cp. Oldenberg, Prolegomena, p. 509 f. <sup>b</sup> Cp. AB. v. 7. 2: *indro vā etābhīr mahān ātmānaṃ nīramimīta, tasmān mahānāmnyah*; cp. also KB. xxiii. 2. <sup>c</sup> That is, the Nivid-sūktas are so called as the principal hymns which at the midday libation have the Nivid inserted in the middle, or at the third libation before the last verse of the Sastra. Thus the Dūrohaṇa hymn to Indra-Varuṇa is treated as a Nivid (AB. vi. 25. 7). <sup>d</sup> That is, the *praiṣikaṇ sūktam*, which consists of twelve Praiṣas; see above, ii. 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the Kuntāpa (*kuntāyā*)<sup>b</sup> and are separated by pādas<sup>c</sup>, as the Aitaśa (*pralāpa*)<sup>d</sup> and the verses technically called Devanītha, &c.; for in the Kuntāpa (section) all that constitutes one hymn<sup>e</sup>.

सूक्तकदेशा m<sup>1</sup>fkr<sup>2</sup>, सूक्तकदेशा b.—कुत्याः m<sup>1</sup>, कुत्याः b, कुत्याः fkr<sup>2</sup>.—निशाखाः b, निशाखाः f, निशाखाः k, निशाखाः r<sup>2</sup>, नितांताः m<sup>1</sup>.—यथैतयो m<sup>1</sup>, यथैतसो fkr<sup>2</sup>, यथैसो b.—देवतायादिसंज्ञा fkr<sup>2</sup>, देवतायादिसंज्ञा m<sup>1</sup>, देवतायादिसंज्ञा b.—कुत्तापि b, कुत्तापि fkr<sup>2</sup>, कुत्तापि r<sup>2</sup>, कुत्तापि m<sup>1</sup>.—एकं हि सूक्तम् b, एकं सूक्तम् fkr<sup>2</sup>, एकसूक्तम् m<sup>1</sup>.

<sup>a</sup> That is the Nivida in the Nivid-sūktas and the Praiṣas in the *praiṣikaṃ sūktam*.  
<sup>b</sup> The word *kuntūā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpa-nāmakam tṛṃśadrcaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. AŚS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāsa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śams*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *nīśāstāḥ*, 'separated' (see St. Petersburg Dictionary under *√śās*), though greatly tempted to make the correction *vi-śāstāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trir nividā sūktam viśamset*. <sup>d</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāsa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and AŚS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. AŚS. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāsa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*purīṣa-pada*)<sup>a</sup> of these (Mahānāmni stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm<sup>1</sup>r, आसां स्यात् fbk.—स्यात्प्रजापतेः hm<sup>1</sup>r, त्वपिदेवतम् bfr<sup>2</sup>.—  
 आप्रियमेष्टं वैष्णवं hdr, ऐष्टं च वैष्णवं चैव b, विष्टं त्वा वैष्णवा चैव fk, विष्टं त्वा वैष्णवं  
 चैव r<sup>2</sup>.—पौष्णं चैव तु पञ्चमम् hdm<sup>1</sup>, पौष्णं देवन्तु पञ्चमम् r, पौष्णं चैवमतः परम् b,  
 पौष्णं चैवमनः परम् fr<sup>2</sup>, पौष्णं चैवमनः परम् k.

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *purīṣa*) in the recitation of the Mahānāmni stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni purīṣam iti śasyante*. According to the Anukramaṇi of the khila collection also there are five: *purīṣa-padāny āgneya-vaiṣṇava gindra-pauṣṇa-dāivāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcaviṃśa Brāhmaṇa xiii. 4. 12, 13; AŚS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praiṣas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praiṣas.

प्रेषा ये च hdr, प्रेषा ये च b, प्रेषां ये च fk, प्रेषा एष m<sup>1</sup>.—हविषु स्यात् hm<sup>1</sup>r, हविर्यक्षा b, हविर्यक्षा fk.—देवताम् hdm<sup>1</sup>, देवताम् bfk, देवतास् r.—च ते hbfr<sup>2</sup>, च ये m<sup>1</sup>, तु ये r.—The end of the *varga* is here marked by २९ in hbfr, not in m<sup>1</sup>d. The fact that h marks the end of the previous *varga* after 98 and of the present one here, though the twenty-first *varga* would thus contain only two ślokas, is an indication that 99-101 belonged to the original text; a conclusion corroborated by these lines being composed in the triṣṭubh metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

सिद्धिश्च देवताः hdm<sup>1</sup>r bfk, सिद्धोक्तदेवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—निगदेन hdm<sup>1</sup>r, निगदेषु bfr<sup>2</sup>.—कल्याणुगा hm<sup>1</sup>r, कल्याणया k, कल्याण f, कल्याण b.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the Gāyatrīs, to Savitṛ the Uṣṇih, to Soma the Anuṣṭubhs, to Bṛhaspati the Bṛhatīs<sup>a</sup>.

उष्णिहः m<sup>1</sup>bfr, उष्णिहा hdr<sup>3</sup>, उष्णिहः kr<sup>2</sup>.

<sup>a</sup> On this and the following ślokas (102-109) are based the statements regarding the deities of metres in Kātyāyana's Sarvānukramaṇī of the White Yajur-veda (Weber's ed. p. lv): *gāyatrī agniḥ, uṣṇihāḥ savitā, anuṣṭubhaḥ somaḥ, bṛhatyā bṛhaspatiḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the Triṣṭubhs, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatīs<sup>b</sup> whatsoever belong to the All-gods.

ऐन्द्रश्च hr, ऐन्द्रश्च d, ऐन्द्रश्च f, ऐन्द्रश्च k, ऐन्द्रश्च b.—यावु hm<sup>1</sup>r, यश्च fk, याश्च b.

<sup>a</sup> According to the VS. Anukramaṇī the Pañktis belong to Varuṇa and the Triṣṭubhs to Indra: *pañkter varuṇas triṣṭubha indraḥ*. <sup>b</sup> VS. Anukramaṇī: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nicṛts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's<sup>b</sup>:

खराजो br, खराजा fk, स राजो hdm<sup>1</sup>.—इक्षु निवृतः hdm<sup>1</sup>, निवृतः b, इक्षु-  
तिधृतिः r, इक्षुतिधृतिः fk.—मुरिज hdm<sup>1</sup>, मूरिज bfk<sup>r</sup>.—107<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. VS. Anukramanī: *virājo mitraḥ, svarājo varuṇaḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two<sup>a</sup> may belong (to the god) in whose sphere<sup>b</sup> (they are), or they may (both) have Vāyu for their deity<sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity<sup>d</sup>.

प्रजापतिदेवताः hm<sup>1</sup>r<sup>1</sup>fk, प्रजापतिदेवताः b.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *nicrt* and *bhurij* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramanī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramanī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Cp. VS. Anukramanī: *atichandasaḥ prajāpatiḥ*.

### 23. Deities of metres, Vedas, Vāṣaṭkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā<sup>a</sup>.

पौरुषो द्विपदा सर्वा h, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m<sup>1</sup>r, द्विपदा पौरुषं हन्तो bfk<sup>r</sup>².—ब्राह्म एक<sup>a</sup> hm<sup>1</sup>r, ब्राह्मी लेक<sup>a</sup> bfk<sup>r</sup>².—109<sup>ab</sup> is found in A and m<sup>1</sup> only.

<sup>a</sup> Cp. VS. Anukramanī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the R̥g-veda (rc) are sacred to Agni<sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya<sup>b</sup>.

समस्ता ऋच hm<sup>1</sup>r, समस्त ऋच fk, समस्तसुच b.—आग्नेयो hm<sup>1</sup>r, आग्नेया bfk.—  
वैव hm<sup>1</sup>r, वैव fk, स्वव b.—सामानि m<sup>1</sup>fk<sup>r</sup>, नामानि hd, मामानि b.

<sup>a</sup> Cp. VS. Anukramanī: *sarvā ṛca āgneyyaḥ*. <sup>b</sup> Cp. ibid.: *sāmāni saurāṇi sarvāṇi brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)<sup>a</sup>. (The Āgūr formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity.

रूपं hdm<sup>1</sup>r, तपं b, चयं fk.—वाक्पूर्वं hm<sup>1</sup>r, वा पूर्वं bfk.—०पिदेवतः hdb, ०पिदेवताः f, ०पिदेवतः m<sup>1</sup>.

<sup>a</sup> *Himkāra* is mentioned with *vaṣaṭkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājñā*. See Haug, *Aitareya Brāhmaṇa*, vol. ii, p. 133, note. <sup>c</sup> Cp. AB. ii. 28. 5: *āgūr vajraḥ*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*kruṣṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधैव hm<sup>1</sup>r, स्वधैव b, तथैव fkr<sup>2</sup>.—तालव्यः hm<sup>1</sup>rb, तालवाः f.—प्रथमः hm<sup>1</sup>fr, प्रथम bkd.

<sup>a</sup> Cp. below, 116.

<sup>b</sup> Cp. below, 117. See VS. *Prātisākhya* viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*saṁśrita*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Atisvāra*<sup>e</sup> as formed by a protraction (*karṣaṇa*) of the low (tone).

०संश्रितः hdm<sup>1</sup>r, ०संश्रुतः b, ०संश्रुतः fk.—०सो मङ्ग उच्यते hm<sup>1</sup>br, ०सोमंद् --- च्यते fk.—मङ्गकर्षणसंयुक्तम् hdr, मङ्ग कर्षणसंयुक्तम् m<sup>1</sup>, मन्त्रकर्षणसंगम् b, मन्त्रकर्षणसं-सक्तम् fk.—अतिस्वारं hdb, अतिस्वरं f.—प्रशंसति hm<sup>1</sup>r, तु तं विदुः B.—The end of the *varga* is here marked by २३ in m<sup>1</sup>, after 115<sup>ab</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117.

<sup>b</sup> Cp. below, 118.

<sup>c</sup> Cp. below, 118.

<sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvārya*, is used below, 120; cp. the definition given there: *vikarṣeṇa man-drasya yuktaḥ*.

## 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*kruṣṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

कुष्टं  $hm^1rb$ , सर्वा  $k$ , omitted in  $f$ .—मनुष्याः प्रथमं स्वरम्  $hm^1r^2$ , मनुष्याः प्रथमस्वरम्  $fk$ , मनुष्यः प्रथमः स्वरम्  $b$ , मनुष्यास्त्वितरेस्त्रिभिः  $r$ .—पशवः  $hdm^1r^3bfkr^2$ , वसवः  $r$ .—This and the following two ślokaś (114–116) come before 113 in  $bfkr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Piśācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुञ्जते  $hdr$ , (°श्च)ोपमुञ्जते  $f$ , चोपमंजते  $b$ , चोपमुञ्जते  $r^2$ , तूपमुञ्जते  $m^1$ , तूपमुञ्जते  $r^1r^4r^6$ .—मद्गं  $b$ , मद्गा  $fk$ , मद्गाः  $hm^1r$ .—115<sup>c</sup><sub>d</sub> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*kruṣṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

आतेस्वितरे  $hdm^1r$ , अतिसारस्व  $bfkr^2$ , आतेस्वितरे  $r^1r^4r^6$ .—सर्वस्व  $hm^1bfk$ , शेषस्व  $r$ .—वैश्वदेवः  $m^1dbfk$ , वैश्वदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmāns, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfk$ , चेदित्य एव तु  $r^1r^4r^6$ .—ध्रुवोद्देशं समाश्रितः  $hdm^1r^3fkr^2$ , ध्रुवोद्देशसमाश्रितः  $b$ , ध्रुवोद्देशश्रितश्च यः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आश्विनसु  $hm^1rbfk$ , आश्विनसु  $r^1r^4r^6$ .—कर्णौ  $hdb$ , कर्णौ  $fk$ , कर्णौ  $r$ .—स्व  $hm^1r$ , स्व  $b$ , स्व  $fk$ , स्वि  $r^1r^4r^6$ .—The end of the *varga* is here marked by २४ in  $bfk$ , not in  $hdm^1$ .

## 25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चाबुषः hdr, चाबुषः m<sup>1</sup>, चबुष b, चबुष f, चबुषु k.—सूर्यदेवतः hd, सूर्यदेवतः b fkr.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—उच्यते hdm<sup>1</sup>r, श्रीरसः b, श्रीजसः fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuṇa. It is located<sup>a</sup> in the position of the low (tone).

विकर्षेण तु bm<sup>1</sup>r<sup>3</sup>, विष्कर्षेण तु hd, विकर्षेण तु fkr<sup>2</sup>, कर्षणेन तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—युक्तोऽति-  
स्वार्थं m<sup>1</sup>r, युक्तो निस्वार्थं hd, स्वरो तिस्वार्थं f, स्वरो तिस्वार्थं b.—स मेधावद्गणो hm<sup>1</sup>fr,  
स मेधावद्गणो k, सा मेधावद्गणो b.—मन्त्रस्थानसमाहितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मन्त्रस्थानसमानि षट्  
hdm<sup>1</sup>r<sup>3</sup>, मन्त्रस्थानि समानि षट् bfk.

<sup>a</sup> *Samāhṛtaḥ* being used in much the same sense as *samāśṛitaḥ* in 117<sup>d</sup> and 118<sup>b</sup>.  
The reading *samāni ṣaṭ* seems to be a corruption due perhaps to the following *saptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three<sup>a</sup> are the three Lords of the World<sup>b</sup>.

सामस्वराणां hm<sup>1</sup>r b f k, इति स्वराणां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एते देवा इहोदिताः hdm<sup>1</sup>r b f k,  
उक्ताः सामसु देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the R̥g-veda. <sup>b</sup> That is, the three forms of  
Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmāns has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

प्रस्तोत्रे वा hdb, वाग्देवतो m<sup>1</sup>fkr.—यवापिचः hm<sup>1</sup>r, यवापिचः b, यवापिचः f.—  
प्रस्तावश्चैव hm<sup>1</sup>r, प्रस्तावः सर्वं b, प्रस्तावः सर्वं f.—उक्ताथोपद्रवाश्चैव hd (°थोप d),  
उक्तीथापद्रवाश्चैव r, उक्तीथोपद्रवाश्चैव m<sup>1</sup>, उक्तीथोपद्रवा चद्रौ b, उक्तीथोपद्रवाचद्रौ  
f.—वा वायुदेवते hdm<sup>1</sup>r, वोमयदेवते b, वोमयदेवते fk. The feminine dual °देवते is perhaps  
due to a mechanical repetition of the pāda स्थातां वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound 'him' and with the sacred syllable<sup>a</sup> Om (*praṇava*) at the beginning<sup>b</sup>.

निधनं hm<sup>1</sup>r, निवनं fk, निवन b.—कीर्तनात् hm<sup>1</sup>r, कीर्तितम् b.—123<sup>cd</sup> is omitted  
in fk.—The end of the *varga* is here marked by २५ in b, not in hdm<sup>1</sup> (nor in fk as  
123<sup>cd</sup> is wanting).

\* In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītha*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>39</sup>; cp. Sāyaṇa on AB. iii. 23. 4: *hīmkārādayaḥ pañca sāmāṃśā vaiśvadevāvayavāḥ*. <sup>b</sup> Cp. Sāyaṇa, l. c.: *udgātrā paṭhitavyaḥ sāmna ādau him ity evaṃ śabdo hīmkāraḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the R̥g-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

अवसन्तानां hm<sup>1</sup>r, व्यवसन्तानां b.—124<sup>ab</sup> is omitted in fk.—देवताविद्वेषेत hm<sup>1</sup>r, देवता तदुपेक्षेत f, देवता तदपेक्षेत k, देवता तदुपेक्षेत b.

125. The Seven Seers <sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛ̥gus, Soma, Sūrya, and Sūryā <sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated <sup>c</sup>, Kuhū, Guṇḡ, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवश्चापि देवा m<sup>1</sup>r, सप्तर्षयो ऋषयश्चापि देवाः hd, सप्तर्षयो देवश्चापि देवा fk, सर्व ऋषयो देवाश्चापि देवाः b.—अथर्वणो m<sup>1</sup>r, अथर्वणो bk, अथर्वणो f, अथर्वी hd.—सोमसूर्याः hdm<sup>1</sup>r fk, सोमसूर्या b, अंशोऽर्यमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्वस्ती br, स्वस्ति hdm<sup>1</sup>fk.—ओक्तमन्त्रे hdm<sup>1</sup>r, ओक्तमन्त्रे fk.—गुंगुर hdfkr, गुगूर b.

\* With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. <sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound=Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). <sup>c</sup> I take this dual to be added to Rodasī in order to distinguish the dual name *rodasī* from the singular *rodasī*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *raudasī* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā <sup>a</sup>, the Āptyas <sup>b</sup>, Vidhātr, Anumati <sup>c</sup>, together with the Aṅgirasas,—these should be (regarded as) deities for whom formulas are stated <sup>d</sup>.

असुनीतिरिळा hdm<sup>1</sup>, असुनीतिरिळा r, प्रसुनातिरिळा b, पसुनातिरिळा k, प्रसुनातिरिळा f.—वा स्वाद् hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, वा स्वात् f, वा स्वा k, वा धीः r, चाप्या b.—तानुमतिर्दया r,



•नानुमतिद्वया hd, •नानुमतिद्वया m<sup>1</sup>, •नानुमतिद्वया k, •नानुमतिद्वया b, •नानुमतिद्वया f.—अङ्गिरोमिः सहेताः स्युर् hm<sup>1</sup>rb, अङ्गिराः सहिता स्युर् k, अङ्गिराः सहेता स्युर् f.

<sup>a</sup> Cp. Nirukta xi. 48. <sup>b</sup> Cp. i. 128. <sup>c</sup> The correction *ha yā* is supported by the same collocation, *ha yo*, lower down (130). <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaiśvadeva hymns.

127. Vaiśvānara, Suparṇa, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya<sup>a</sup>, Apām napāt, Aryaman, Vātajūti<sup>b</sup>, Iḥaspati, and Rathaspati;

•पतिर्गौः hdm<sup>1</sup>fkr<sup>2</sup>, •पतिर्गौ<sup>b</sup> b, •पति । गौः f, •पतिर्गौः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—सुधन्वा नगोमह्यः b, सुधन्वा नं न गोद्यः f, सुधन्वा नं न गोद्यः k, सुधन्वा न गोद्यः r<sup>2</sup>, सुधन्वा गोभ्यः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुधन्वा नगद्यः hdm<sup>1</sup>r<sup>3</sup>.—•यमा वातजूतिर् hdm<sup>1</sup>r, •यम येतपक्कूर् b, •यम यो तयस्युर् f, •यम यो तपसु ॥ २ k.—•पतिश्चापि hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, •पतिश्चैव r, •पति आपि bfk.

<sup>a</sup> That is, Agohya, the form *nagohya* being used probably to avoid coalescence with *sudhanvā*. Saudhanvana and Agohya are commented on in Nirukta xi. 16. <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for, the epithet of some deity, like *tuvijāta* as the name of an Āditya in BD. iv. 82; see note there.

128. the Rbhus, Parjanya, Mountains, and the Females (*gnāḥ*); Dakṣa, Bhaga, the Wives of the Gods, the Regions (*disaḥ*); the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods<sup>a</sup>.

पर्वता याश्च पत्नी hdm<sup>1</sup>bfk, पर्वता याश्च पत्नीर् r, वा गावश्च पत्नीर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. I have omitted पत्नीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on याः. Besides, देवपत्नीर् occurs in the next line.—देवपत्नीर्दिशश्च hr, देवी पत्नी दिशश्च m<sup>1</sup>, देवपत्न्यो दितिश्च b, देवपत्न्यो दिति f, देवपत्न्यो दितिः k.—The end of the *varga* is here marked by २६ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. above, ii. 130, on the character of Vaiśvadeva hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

अनुक्तान्ता hm<sup>1</sup>r, अनुक्तान्ता b, अनुक्तान्तां fk.—०व्या hm<sup>1</sup>r, ०गाथा b, ०गथो fk.—  
अनुषिर् hm<sup>1</sup>r, अनुषिर् bfk.—मन्त्रम् hm<sup>1</sup>, यंचं d, मन्त्रे bfk, मन्त्रः r.

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दाक्ष्येण hm<sup>1</sup>fr, दाक्ष्येण bk.—बुद्ध्या r, बुद्ध्या hm<sup>1</sup>bfk.—बाहुभ्युत्थेन hrbfk, बाहुभ्युत्थेन m<sup>1</sup>.—नियोगे: hdr, नियोगे: bkr<sup>2</sup>, मि° f.—उपास्यास्ता: hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>, उपास्तव्या: r.—  
देवता या hdbfk, देवतस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—या अचो b, या: अचो fk, यास्त्वचो hdm<sup>1</sup>, यास्तुचो r.—The words वेद स वेद देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in bfk, but in hdm<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hdm<sup>1</sup>r, मर्म bk.—जुषन्ते hm<sup>1</sup>r, जुषन्ते b, जष्यते fk.—देवतास्तस्य A, तस्य देवतास्य bfk, तस्य देवासो m<sup>1</sup>.—हविर्ना° hdm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, हविर्वा r, हविर्वा° bfk<sup>2</sup>r<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī, introduction, § 1: *mantrāṇām ārṣeyachandoḽatratavit*. <sup>b</sup> Cp. VS. Anukramaṇī, loc. cit.: *devatām avijñāya yo juhott, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*īheta*).

Therefore one should offer an oblation (only) after carefully committing (*saṁnyasya*) the deity to mind<sup>a</sup>.

अविज्ञान° hdr, अविज्ञात° bfk m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हविर्नेव हि hd, हविर्नेव न m<sup>1</sup>, हविर्ने-

न f k, हविर्मेवेत b, हविर्नामन्ति r.—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवता: r.—मनसि  
 अन्यस्य m<sup>1</sup>dr, मनसि स न्यस्य h, मध्ये: सन्यस्य f, मनुष्य संपस्य b.—देवतां hdm<sup>1</sup>, देवता  
 fkr.—I have conjecturally placed २७ here as the end of the *varga*, because that figure  
 1 bfk comes after 85, which occupies the position of 132 in those MSS.

<sup>a</sup> Cp. VS. Anukramāṇī, loc. cit.: *saṃnyasya manasi devatāṃ havir hūyate*.

## 28. Importance of knowing the deities.

133. <sup>a</sup> He who knowing the divinities of the formulas, being  
 pure, also devotes himself to study, is, like one seated at a sacri-  
 ficial session in heaven, lauded even by those who are engaged in  
 such a session <sup>b</sup>.

खाद्यायमपि m<sup>1</sup>bfk, also h (but corrected on margin to °मेव), °यमेव d, °यमुत  
 .1 r<sup>4</sup> r<sup>6</sup>.—°विष्कुचिः hm<sup>1</sup>r, °विष्कुचिः b, °विष्कुचिः f k, °विष्कुते: ḡ.—स सचसदिव r, स  
 सचसदिवः bfk, असचसदपि hdm<sup>1</sup>r<sup>3</sup>, स तत्र दिवस ḡ (w<sup>1</sup>).—सचसन्निरपीड्यते hm<sup>1</sup>ḡ  
 w<sup>1</sup>), °पीड्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, °पीड्यते r, स्वर्गसन्निरभिद्यते b, स्वर्गसन्निरभिद्यते f k.

<sup>a</sup> This śloka is quoted by Śaṅguruśiṣya, with a few slight variations, p. 167, 10, 11.

That is, by the gods: cp. VS. Anukramāṇī, loc. cit.: *svādhyāyam api yo 'dhīte mantra-  
 laivatajñāḥ*, so 'muṣmin loke devair apīḍyate.

A 134. In muttered prayer and in offering an oblation this is  
 a necessity—the seer, the metre, and the divinity <sup>a</sup>; and apply-  
 ing them wrongly one is here deprived of their fruit <sup>b</sup>.

अविष्कन्दो hd, अविष्कन्दो m<sup>1</sup>r.—तत्फलम् r, तत्फलं hdm<sup>1</sup>.—This and the  
 following four ślokas (134-138) are found in Am<sup>1</sup> only.

<sup>a</sup> Cp. the adaptation of 135<sup>ab</sup> in Śaṅguruśiṣya, p. 166: *ṛṣichandodaivatādi vijñānaṃ  
 śalam ucyate*. <sup>b</sup> Cp. Sarvānukramāṇī, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity,  
 and the rest <sup>a</sup>, acquired (*śrutam*) at sacrifices and the like, it  
 should be understood that by resorting to it, the faculty of  
 seeing the Spirit (*prāṇa*) is here established (*vihitā*).

अविष्कन्दोदेवतादि rḡ, °देवतादि hdm<sup>1</sup>.—प्राणदृष्टिर्वि° hdr, प्राणदृष्टि वि° m<sup>1</sup>.

<sup>a</sup> 135<sup>a</sup> is quoted by Śaṅguruśiṣya, p. 166, śloka 2.

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpīyāñjāyate*)<sup>b</sup>.

अविदित्वा hdm<sup>1</sup>r.—अधिं h d, अधि° m<sup>1</sup>r.—योऽध्यापयेज् r, याध्यापयेज् h d.

<sup>a</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>b</sup> This śloka is quoted by Śaṅguruśiṣya, p. 57 (bottom), and by Sāyaṇa in his introduction, M. M., RV.<sup>2</sup> vol. i, p. 23 (middle). Cp. also Sarvānukramaṇī, introduction, § 1: *pāpīyān bhavati*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

<sup>a</sup> This śloka was known to the author of the Sarvānukramaṇī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatās chandobhir abhyādhāvan*; cp. Śaṅguruśiṣya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādhāra*) and at the same time not the receptacle (of all things) one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*samdhī*) (and) the stanzas (themselves).

--भार चानाभारं b, आभार वायनाधारं f, आत्मारं वायनाधारं k, आत्मा<sup>1</sup> वायनाधारं r<sup>2</sup>, आत्मानं वायनाधारं r<sup>3</sup>, आत्मानं स्वायनाधारं hm<sup>1</sup>, आत्मानं त्वात्मा-नाधारं d, आभस्य वा अनाभस्य r.—विचिच्छा° hm<sup>1</sup>r f k, विचित्वा° b.—°त्तनि hm<sup>1</sup>r b. °त्तनो f k.—ईक्षमाणो h d r, ईक्षमाणो m<sup>1</sup>, वीक्षमाणो b, वक्ष्यमाणो f k.—द्युमौ hm<sup>1</sup>r द्युतो b f k.—संधिम hm<sup>1</sup>r, संधि f k, संधि (रिचो) b.—दैवतवित्पठेत् h d b r, देवतवित्पठेत् m<sup>1</sup>, दैवत्य - छेत् f, दैवत्य - छते k.

<sup>a</sup> Cp. Vedāntasāra, 1: *ātmānam akhilādhāram āśraye*; Bhagavadgītā iv. 13: *tasy kartāram api māṇ viddhy akartāram avyayam*.

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मासृत्तम्  $hm^1r$ , ब्रह्मान्तम्  $fk$ , ब्रह्मासत्तम्  $b$ .—योनिं सदसतोर्ध्वम्  $hdm^1r$ , योनिं सदसतो ब्रतं  $fk$ , योनिं सदसदो ब्रतं  $b$ .—महच्छाणु च  $hdm^1r$ , महत्स्याणु च  $b$ , महच्छाणव  $f$ , महच्छाराव  $k$ .—विश्वेशं  $hm^1r$ , विश्वसं  $bf$ , विश्वं स  $k$ .—विंशति  $hdm^1rfk$ , विंशति  $b$ .—The last pāda is repeated in  $hdbfk$ .—The end of the *varga* is here marked by २८ in  $m^1bfk$ , not in  $hd$ .

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